ANIMALS IN ART

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ANIMALS IN ART
An International Exhibition of Wildlife Art

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Royal Ontario Museum
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Prepared by
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Foreword

Although the Canadian National Sportsmen's Show came into existence in 1948, it really had its beginnings some years earlier when Frank H. Kortright commenced his monumental work *The Ducks, Geese and Swans of North America*. More than a duck hunters' manual, the book had as its underlying theme the thesis that a hunter who knew the identity and something of the life history of his game would become a true sportsman, actively concerned with the conservation of nature.

The artistry of Terry Shortt was a major ingredient in *The Ducks, Geese and Swans of North America*, and much of the research for the book was carried out at the Royal Ontario Museum in 1940-1941.

For these reasons the Canadian National Sportsmen's Show wishes to show its appreciation for its close relationship with the Royal Ontario Museum over many years by underwriting this catalogue for the Animals in Art Exhibition, October 1975.

R. T. D. Birchall
President

Canadian National Sportsmen's Show

224. **Wild Boar in Snow** by Rien Poortvlient (p 37).

Acknowledgments

"Animals in Art", the Royal Ontario Museum's International Exhibition of Wildlife Art, took some two-and-a-half years to prepare. So many people have contributed to the show in so many different ways that it would be impossible to thank them all individually. But some of them, at least, must be mentioned here.

First, there is the host of artists, past and present, whose works are on display. But for the work of artists like J.J. Audubon, Richard Friese, Wilhelm Kuhnert, Bruno Liljefors, Carl Rungius, and their peers, both living and dead, this exhibition might never have been conceived. I would like to thank the living artists particularly for their patience and diligence in filling out forms, answering questions, and supplying photographs and items of personal history, all of which labour has helped greatly to make the project both enjoyable and worthwhile.

Personal visits by Don Eckelberry, Alex Jardine, Giles Talbot-Kelly, Jan S. Thomas, and Clarence Tillenius have had much to do with the successful mounting of the exhibition, and have made a most welcome contribution to the overall planning of the show.

Works of contemporary artists were chosen from photographic reproductions by people who are at home in the worlds both of art and of natural history. For this most difficult task of selection I must thank Bob Bateman, Carl Battaglia, Don Eckelberry, Bruce Falls, David Lank, John Livingston, Anker Odum, and Terry Shortt.

The representatives of many notable institutions have greatly simplified the task of assembling this exhibition by their generous help, support, and enthusiasm in undertaking research, in authorizing or facilitating the loan of works of art, and in other ways. In this connection, I express my gratitude to Miss Eleanor MacLean and her staff at the Blacker-Wood Library; to Mr. Lorne Render, Mr. Andrew Oko, and other members of the staff of the Glenbow-Alberta Institute; to Mrs. G.S. Larsson of the Nationalmuseum of Sweden; to Dr. A.L. Hulshoff of the Rijksmuseum Twenthe Enschede; to Mr. H.F. Critchley of the Riveredge Foundation; and, last but not least, to all those at the Royal Ontario Museum whose foresight enabled the idea of this exhibition to become a reality—Dr. E.J. Crossman, Mrs. H. Downie, Dr. R. Gait, Dr. W.B. Scott, and Dr. W.M. Tovell, to name only a few.

For the many excellent photographs taken for all the publications associated with the exhibition, my thanks go to Mr. Leighton Warren.

A special word of appreciation is due to my colleague Terry Shortt, whose counsel and enthusiastic support were available whenever they were needed. Without Terry the exhibition would have been just *another* wildlife art show.

One delight of working at the ROM is the ready availability of expert knowledge and advice in so many varied fields of art and scholarship. In selecting the Japanese material, David Pepper's help proved most valuable, and Dr. Nicholas Millet could always be relied on for scholarly interpretations of Ancient Egyptian animal art. My thanks to both of them, and also to the Ethnology, European, Far Eastern, Mammalogy, and West Asian departments.

Any exhibition of this nature must necessarily depend heavily on the services of the Conservation, Design, Preparators', and Registration departments. All these services are gratefully acknowledged.

Finally, I should like to thank Miss Lynn Campbell, who was responsible for the layout and design of this catalogue; Mr. John Campsie, who spent many hours putting the manuscript into shape and supervising the production; Mrs. Cheryl Goodchild and Mrs. Barbara Sollner, who cheerfully undertook the typing not only of the catalogue but of the voluminous correspondence involved in organizing the exhibition; Mrs. Judy Alexander, who volunteered her help whenever it was required; and Miss K. McLay, whose organizational and diplomatic skills played no small part in ensuring the project's success.

Peter Buerschaper

Artists Represented

Akope
Albin, Eleazar
Andersson, Allan
Angell, Tony
Audubon, John James
Austen, Winifred

Bacon, Irving R.
Bär, Willy E.
Barye, Antoine Louis
Bateman, Robert
Beebe, Frank
Bewick, Thomas
Bierly, Edward J.
Bierstadt, Albert
Bonheur, Rosa
Bosman, Paul
Bransom, Paul
Bronson, Clark
Brown, Belmore
Buddenberg, H.F.W.
Buerschaper, Peter
Bull, Charles Livingston
Busby, John

Catesby, Mark
Catlin, George
Chang Shao-tsu
Clark, James L.
Clymer, John
Coheleach, Guy
Colby, Victor
Collins, Charles
Coombs, C.J.F.

Dębska, Anna
Deiker, Johannes Christian
Deluermoz, Henri
de Rabié, Major General
Donovan, Edward
Dugmore, A. Radcliffe
Dürer, Albrecht

Eckelberry, Donald R.
Ede, Basil
Edwards, George

Friese, Richard B.L.
Frohawk, F.W.
Fuertes, Louis Agassiz

Gilbert, Albert E.
Glen, Robert
Goodwin, Philip Russell
Gould, John
Green, Roland
Grönvold, Henrik
Gwillim, Elizabeth

Hainard, Robert
Harrison, J.C.
Hays, William Jacob
Henry, D.M.
Henry, G.M.
Hitchcock, W.
Hochbaum, H. Albert
Houston, James
Howitt, Samuel
Howitt, Thomas

Ichimin
Isapik-Smith

Jaques, Francis Lee
Jardine, Alexander William
Jardine, Sir William
Jonsson, Lars

Kananginak
Kason
Keulemans, John G.
Kuhn, Bob
Kuhnert, Friedrich Wilhelm Karl
Kumakuluk

Lacloche
Lansdowne, J. Fenwick
Lear, Edward
Ligotius, Jacob
Liljefors, Bruno Andreas
Liljefors, Lindorm
Loates, Martin Glen
Löbenberg, Gerhard
Lock, F.
Lodge, George E.
Lougheed, Robert E.
Low, Gary
Lydon, A.

Macdonald, Thoreau
Maggioni, Gilbert J.
Matternes, Jay
McKoy, Grainger V.
McLean, George
Millais, John Guille
Minaggio, Dionisio

Nelson, Colleen Helgeson

Odum, Anker
Oshaweetuk

Paillou, Peter
Pál, Csergezán
Pepper, Hubert
Perhacs, Leslie, Jr.
Peterson, Roger Tory
Phinney, Robert E.
Poortvliet, Rien

Reece, Maynard
Robert, Leo Paul
Rungius, Carl Clemens Moritz
Russell, Charles M.

Schatz, Manfred
Schelling, George Luther
Schoenherr, John
Schoop, Uli
Schrijnder, Josephus Alphonsus
Schütz, Willi
Scott, Sir Peter
Selby, John Prideau
Seton, Ernest E. Thompson
Shackleton, Keith
Shepherd, David
Shortt, Angus H.
Shortt, Terence M.
Shotei
Singer, Arthur B.
Smit, J.
Swainson, William

Talbot-Kelly, Chloe E.
Talbot-Kelly, R.B.
Thomas, J. Sharkey
Thorburn, Archibald
Tillenius, Clarence
Traviès, Edouard
Tunnicliffe, Charles Frederick

Van Der Hem, Pieter
Verner, Frederick A.
Voight, Leigh
Von Bresslern-Roth, Norbertine
Von Dombrowski, Carl Ritter

Wallner, Thure
Walls, William
Warren, Michael
Watson, Donald
Wilson, Alexander
Wolf, Joseph

Countries Represented in the Exhibition

Algeria
Australia
Austria
Canada
China
Denmark
Egypt
Federal Republic of Germany
France
Great Britain
Hungary
India
Italy
Japan
Kenya
Netherlands
Peru
Poland
Republic of South Africa
Republic of the Ivory Coast
Sweden
Switzerland
U.S.A.
U.S.S.R.
West Irian

Introduction

One of the greatest wildlife painters of all time, Joseph Wolf (1820-1899), noted with great perception that "If you paint a dead linnet or red poll, it is admissible at the Royal Academy. If you paint it alive, it is a transcript of an object of Natural History... unfit for exhibition."

Wildlife—alive—was for generations not considered worthy of attention by true artists. And yet, still life compositions—complete with dead rabbits suspended by a foot, next to a half-peeled orange, a candle, perhaps a wine glass, or parchment scroll—were acclaimed as masterpieces, and dutifully hung in the major museums. Savage beasts or rearing horses played conspicuous roles on the canvases of masters such as Titian, Rubens, Delacroix, and scores more. The paintings were great, the technique and brush work fabulous, the positioning and balance of the elements incredible, the foreshortening and subtleties of the chiaroscuro were astonishing. And the animals were simply awful.

Art and science for centuries held each other in mutual contempt. Many well-known artists boasted of having absolutely no knowledge of natural history. They would have spent hours copying an ancient Greek capital in microscopic detail, and yet would not consider studying the feather structures, the muscular tensions, or the sheen of fur, before painting a bird or mammal, usually in a totally unnatural position.

Naturalists, too, were guilty of a reverse prejudice. Until the late 19th century (and even down to the present day), few scientists were familiar with living nature. They could not identify a bird that flashed by in its jungle setting or strutted across a field. The specimen must be well dried, elongated, and stiff before they could recognize it in a museum drawer. For these men, art was unnecessary: scientific draughtsmanship was essential. Again, the result was a totally unnatural position—stiff, formal, in profile, with no attempt at foreshortening, shading, or movement.

The academicians on the one hand, and the scientists on the other, effectively blocked the development of wildlife art for centuries. Nevertheless, working in relative obscurity, a handful of geniuses produced outstanding animal art in every generation.

Today, "animals in art" have come of age. There are great painters working with the active encouragement of both the scientific and artistic communities to blend the beauty of nature with man's interpretive genius. Gorillas, geese, gnus; sharks, shrikes, shells; bears, hares, and rare birds from every continent are being magnificently portrayed on canvas, and in ceramics, textiles, even jewellery and cut crystal.

Animal artists can generally be categorized in two main groups, the studio school and the field naturalists.

The former are sometimes content to project 35 mm slides onto their blank canvases, confident in the knowledge that their technical skills can produce a commercially acceptable product. A favoured approach is to photograph museum specimens and to trace and "interpret" the projected image in watercolour, acrylics, or oil. Such artists commit the same error as the mere scientific draughtsmen of past centuries who "conscientiously copied every mistake made by the bird-stuffer". In one submission for the exhibit, the aspiring artist had even painted in the double reflection of the flash-bulb on the glass eye of the mounted bird.

Such artists, who have little or no knowledge of birds, would fail to note that the colouration of the fleshy parts (ceres, wattles, eyes, etc.) undergoes drastic change after death, and that certain exposed muscle areas such as the pads under the toes shrivel and look arthritic. To the field-naturalist artist, these mistakes are glaring. To the buying public, they often seem to be of little or no consequence. Ironically, today's art purchaser generally has a broad but very superficial knowledge or understanding of the subject matter. Only a handful of people could tell at a glance the right from the left foot of a bird if it were not attached to the body. The vast majority would not be able to spot even very fundamental scientific mistakes.

Mistakes on the "artistic" side are also too frequently ignored because of a profound lack of knowledge of, for instance, the laws of perspective. An observer watching a jaguar advancing full-face see its spots receding in oval shapes; on certain parts of the flanks they disappear altogether. With a telephoto lens, everything is compressed into a very narrow plane, and the spots are very distorted. When a telephoto slide rather than first-hand experience is used for the "creation" of a painting, the artificiality of the results is obvious to the expert. Through slick promotion, limited editions, and with the adulation of the press (often ill-equipped to render meaningful criticism), many practitioners of this studio craft are commanding huge prices for basically inferior work.

The second school, the field naturalists, brings varying amounts of first-hand knowledge, born of hours of exposure to the living environment of the animal. This experience is transmitted to the work of art to produce a sense of total identification. On the canvas, a blizzard becomes an actual blizzard, an actual moment in the artist's life. A wave becomes an actual wave breaking on an actual beach, and the animal's ears are tuned to an actual sound. This is the stuff of which great art is made.

Beyond a certain level, the medium no longer poses any conscious problem to the artist in the creation of his art. The brush becomes an extension of the hand, and the colours on the palette instinctively translate the image of the mind and the eye. At this point, every wildlife artist is faced with a conscious problem. As the physical act of painting is reduced to insignificance, the philosophical approach to painting becomes paramount. What should be included, and what can be left out? Should every feather, scale, or hair be depicted in minutest detail—examined on canvas in a way which in life would be impossible—or should the animal be presented in an enveloping environment of atmospheres, light and shadow, and other modulating influences? What of perspective and foreshortening? The Egyptians decided that perspective was an inaccuracy inflicted on our perception despite all logic. A person standing behind another of the same height only appears smaller. In reality, they are still the same height, and they were painted accordingly. The logic was faultless. Simply, what is the reality that an artist wants to capture? How much can be discarded as superfluous without destroying the essence? Every artist must face this dilemma, and his style will reflect his solution. During a career, this style may well change, with each new solution valid in itself. A judgmental value by a critic between absolute realism and impressionism is therefore often a greater reflection on the critic's own inadequacies than on those of the artist.

"Animals in Art" brings the viewer face to face with true genius. The names of some artists are familiar, but many are not. In some cases, an artist's reputation is instantly established through an original undistorted by shoddy colour-separation and careless register by a printer. The totality of the art is stunning, and, in its own way, reassuring, inasmuch as it represents a continuum of appreciation—even of awe—of the natural world from prehistoric times to the present.

The founding, developing, and fading of "schools" can be seen. Perhaps of greater interest, however, are examples of totally independent and yet virtually simultaneous innovation shown juxtaposed for the first time in history. One such case is the exhibit of the works of John James Audubon along with those of Lady Gwillim. Very little need be said about Audubon by way of introduction. Born in 1785 in Haiti, he moved via France to America as a young man. Untrained, he burst on the scene without precedent with the 1826-1827 exhibitions of his works in Liverpool and in Edinburgh. He is universally acknowledged as one of the greatest wildlife painters of all time. Not only were his paintings ornithologically correct, they were also all life size, and uncannily alive, thanks to his original method of positioning freshly killed birds by wiring them to a grid prior to copying them. But there was another vital innovation in Audubon's art. Thousands of miles and years of travel had given him an unparalleled exposure to animals and birds in their living environment. For the first time in history, birds were placed in their proper ecological setting.

For the first time? Lying unknown at the Blacker-Wood Library of Montreal's McGill University is a collection of astonishing watercolours of the birds of India. They, too, are life size, ornithologically correct, and placed in an accurate and detailed ecological setting. They pre-date Audubon by two decades. The artist was Elizabeth Gwillim, the wife of a British judge in India. In the late Georgian era, it would not have been considered proper for her to publish professionally, and it was this restraint that has denied Lady Gwillim her rightful place in the history of ornithological art. (The same fate awaited Mrs. Gould, Mrs. Selby, Mrs. Meyer, and even Mrs. Audubon, all of whom painted birds superbly, but whose reputations were totally submerged under those of their illustrious husbands.) Having studied the living specimens, Lady Gwillim's colouration of the non-feathered areas was accurate, and therefore of far greater scientific value than the contemporary—and later—portraits done from museum skins in which the colouration of feet, wattles, naked orbital rings, etc. bore no resemblance to that of a living bird. Scientifically, she showed remarkable understanding of weight distribution, feather patterns and structure, and muscle tension. Artistically, her sense of layout, perspective, colour, and background produced plates which rivalled Audubon's but avoided his tendency towards dramatized effects.

Of course, Audubon never saw Lady Gwillim's work, and so he arrived at his magnificent style totally independently. His reputation and place in history are assured, but for complete accuracy it should be said that Audubon was the first *to publish* life-size, ecologically placed portraits. Had Lady Gwillim published, the claim would have been hers.

Less than 125 of Lady Gwillim's original portfolio of perhaps 208 bird plates remain together at McGill, the others having been dispersed in odd-lots by the dealer prior to the acquisition by the Canadian university. It can only be hoped that her paintings of birds (and extraordinary fish as well) will someday be published. In the meantime, probably the greatest woman wildlife artist will remain unknown. The exhibition has no fewer than ten Gwillims.

From the largest plates to the most minute, genius has flowered with similar results in different centuries and in different media. It is fascinating to compare, for instance, the late 18th-early 19th-century wood engravings of Thomas Bewick with the 20th-century *Field Guide* plates of Roger Tory Peterson. Certainly in the English-speaking world, these two men stand pre-eminent in having popularized wildlife.

Thomas Bewick, the master engraver, did more than anyone else to popularize a love for wildlife in the United Kingdom. His masterpieces, the two-volume *History of British Birds* (1797-1804) and *A General History of Quadrupeds* (1790), contained hundreds of miniature wood engravings of surpassing warmth and excellence.

The brittle grain with which earlier woodcuts had to contend precluded free-flowing lines and small detail. By using the butt end of a boxwood block as the drawing surface, Bewick was able to avoid all grain and could let his graver move freely. Bewick is credited with the modern discovery of this incredibly simple technique. From his day until the turn of the 20th century, wood engravings dominated the illustrating in the mass media.

Bewick's wood engravings have never been surpassed for detail. His small vignettes and tail-pieces, along with the background settings of his animal portraits, are great art on a miniature scale. For years Bewick undertook a regular weekend walk of more than forty miles, and the subjects of his engravings are veritable facsimiles of his first-hand observations. As accurate glimpses of rural England they would have been the envy of Hogarth.

More than any other artist of his time, Bewick was able to achieve a sense of anticipated action. Virtually every vignette captures one instant in a train of events leading inescapably to some conclusion. Other vignettes by other artists were of cows, placidly dotting a landscape. An hour later, same cows, same landscape. In Bewick, a child is tugging at a wild-eyed horse's tail, while the frantic mother trips down the ladder trying to rescue her offspring. A second later, the imagination of the viewer completes the sequence. Bewick invites the viewer to participate in, not merely to observe, his scenes.

The humanity and warmth of Bewick are evident in his work. In a touching description of their meeting, Audubon wrote: "When I parted from Bewick that night, I parted from a friend." When the master engraver from Newcastle died, all England felt as if a friend had died.

What Bewick did for wildlife in England, Roger Tory Peterson has done in America. The first edition of Peterson's *Field Guide* was published in 1934, with illustrations that hinted at, but did not yet reflect, the genius that was to develop very soon. A second edition in 1939 had a few modifications, but the third edition, which appeared in 1947, was completely redone, with the profile bird portraiture and conspicuous field marks for easy identification that have permitted bird-watching to become a worldwide pastime.

Peterson's *Field Guide* has now become the standard bird book, and has enjoyed the greatest publishing success of any bird book in history, millions of copies having been sold. The series has expanded not only to other bird books but also to field guides on a wide variety of natural history subjects. Peterson is perhaps the best known bird artist in the world today. Few, however, are familiar with his more imposing bird portraiture, which is far more demanding artistically and scientifically than his field-guide approach. "Animals in Art" brings this other side of Peterson into view as well.

Among the finest painters there are several who remain virtually unknown outside a select circle of professionals. The dean of North American painters is, in my estimation, Terry Shortt, who, through excessive modesty, remains content to provide field sketches for the education of other artists—some of them great ones—and to supervise the dioramas in the exhibits of the natural history section of the Royal Ontario Museum. Shortt's total mastery of his tools, his completely photographic memory, and instant recall can produce a masterpiece on a table napkin, or can gently suggest a minor change on someone else's painting to capture this or that characteristic. Nothing in the entire exhibition shows greater artistry than the simple watercolour field sketches of Terry Shortt.

At the more complex end of the artistic spectrum is the work of Bruno Liljefors. International, or more specifically North American, recognition for Liljefors has been slow in coming. This deplorable situation says more about the nationalistic blinkers of other countries than it does about Liljefors' art. But it is also due in part to the fact that, as national treasures, his works have seldom found their way abroad. He was not only Sweden's greatest wildlife painter, he was also, it can be argued, the greatest epic wildlife artist of all time. His work, once seen, is never forgotten. His understanding of movement, of light, and of the elements of a particular animal's or bird's environment leaves artists and nature-lovers with a sense of enduring respect and awe. His approach to painting, his brush work, his choice of colours, and his layout have had a profound effect on Swedish art in particular, and on Continental European art in general, ever since. Liljefors, simply, captured the essences of nature and placed them in Sweden's rugged northern geography, geology, and climate.

Liljefors was superb in virtually any subject. His eider ducks whirring off a wind-swept wave achieve a sense of motion that is uncanny. Wing tips of other birds are often blurred, showing what the eye sees, not what a high-speed camera reveals. Some of his birds are so "impressionistic" that even their eyes are not painted in, and yet the effect is totally successful. Rabbits emerge from a misty forest, foxes pad silently through new-fallen snow, a camouflaged snipe is spotted by its own reflection in a tundra pool, martens attack a huge capercaillie in a masterful mosaic of fur, feathers, bark, and pine boughs—a combination of textures that would tax all but the greatest.

While Liljefors is venerated in Sweden, too few of his canvases or sketches have found their way into foreign museums. Sweden is much enriched, the world much impoverished, by this inaccessibility, and Liljefors' recognition is limited to a small, select circle of true critics. This situation is intolerable and deserves to change.

The legacy of Liljefors is clearly seen in the contemporary works of Manfred Schatz and Rien Poortvliet. Schatz has a style strongly reminiscent of Liljefors, with the emphasis on art and art technique. His animals are nevertheless flawless. The ability to capture motion is Schatz's greatest strength. Liljefors blurred a wingtip; Schatz will blur a lynx's paw as it charges through the snow, or hint at a wolf's anatomy through drifting flakes or swirling breath as the pack focuses on an unseen victim. Poortvliet brings outstanding draughtsmanship and often a sense of humour to his canvases. Again the artistic influence of Liljefors is evident. Poortvliet and Schatz are both outstanding painters, but pleasing hunters and naturalists is more important to them than pleasing scientists or uninitiated art patrons. Like John Guille Millais, the great game-bird painter of the 1880s, these contemporary artists have spent hours in direct communion with the animal's world, and have captured those essences of the character of individual species that would never be seen or understood by the casual observer.

The selection committee for "Animals in Art" could easily have put on an exhibit made up entirely of gyrfalcons, owls, and eagles. Every bird artist seems to have felt obliged to attempt these subjects. It is refreshing to find, therefore, excellent compositions or portraits of seals (Hubert Pepper), penguins, gorillas, sharks, otters, dodos, sea-shells, snakes, fish, boars, rhinos, hedgehogs, moles, and even insects. This diversity is in itself a delight and proves without doubt that man's interpretive genius can be successfully lavished on any and all of nature's creations.

The genius is made obvious through a fascinating comparison of the various stages of development. For instance, the field sketches of Lear, Traviès, and Wolf are shown alongside the finished plates, engraved on copper or steel, or lithographed and then coloured by hand. The differences are sometimes very noticeable, and it is obvious that some reputations have suffered through the technical intervention of engravers, colourists, and printers. The sketches often show, too, an indecision about layout, as when, for instance, the heads of several of Wolf's pheasants are sketched in alternative poses emanating from a single neck.

Lengthy descriptions and interpretations of the works of dozens of other artists could rapidly turn an introduction into a thesis. The masterpieces on display tend to inspire in precisely that way. It is not easy to pass over without comment the wood carvings and castings of Robert Phinney, the native Eskimo and Indian sculpture, the statues from Pharaonic Egypt, the drawings of Dürer, the folios of Gould, or the watercolours of Lear, Keulemans, Joseph Wolf, Fuertes, Thorburn, Catesby, Wilson, and scores of other artists.

The "Animals in Art" exhibit is great art. It would be a useless and very subjective exercise to say that this or that artist is better or worse than another. No competition was intended in the selection. Every artist and every work included is of significant importance, either in its own right, or in its historical perspective as an indication of how man has viewed and understood the world around him down through the ages.

David M. Lank

Catalogue

Artist unknown
France (Tarascón)

1. Horse c. 15,000–12,000 B.C.
serigraph of a cave painting, by Douglas Mazonowicz; 78.7 X 61 cm

Niaux is an extremely large cave formed long ago by a subterranean glacier. It penetrates deep into the foothills and contains several lakes and many chambers. This painting of the head and forelegs of a horse shows clearly the high artistic level reached by the painters at Niaux. The drawing has been carefully carried out in outline.

Artist unknown
Algeria (Tassili)

2. Antelopes c. 4,000 B.C.
serigraph of a cave painting, by Douglas Mazonowicz; 61 X 109.2 cm

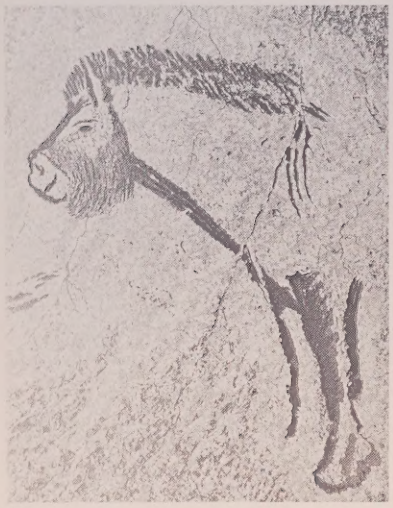
A group of sable antelope delicately painted in varying shades of red oxide on an alcove wall near the dried-up river bed called Wadi Tamrit.

Artist unknown
Egypt

3. Sacred Ibis 4th or 3rd century B.C.
wood and bronze, 25.7 X 38.1 cm
from Hermopolis

The ibis, along with the baboon, was sacred as a species to the god Thoth in later Egyptian times. Since it was regarded as a pious act to bury dead members of the species, religious guilds hired collectors to gather any carcasses found in the district and provided for their proper burial. This funerary figure of the Sacred Ibis, with a body carved of wood and covered with gold leaf, and head, legs, and plumes cast in bronze, is hollow and served as a coffin for a young bird.

2



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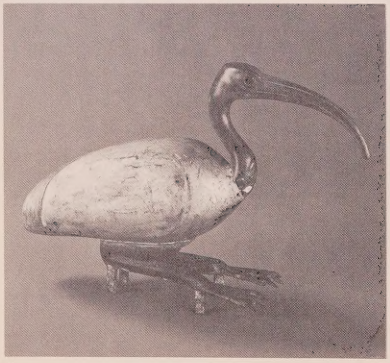

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4. The Jackal God Anubis probably 600 B.C.
wood (the stand is a modern restoration)
Attributed by C.T. Currelly to the Fayoum.

The Egyptian jackal (*Canis lupaster*), a prowler of the desert cemeteries, became to the Egyptians the animal symbol of the god Anubis, guardian of the sacred dead. In later times feral dogs and hybrids were also included in the sacred species, and this wooden image from a piece of funerary furniture exhibits the shorter ears of a dog combined with the exaggeratedly long tail usual in Egyptian representations of the jackal.

5. Baboon probably 4th century B.C.
industrial limestone, 15.7 X 9.1 X 8 cm
from Saqqara

The ancient god Thoth, who presided over writing, numbers, and the art of the scribe, was from early times represented in the form of an ibis or a hamadryas baboon. This baboon figure of indurated limestone was found in debris near the door of a Thirtieth Dynasty shrine at Saqqara, and may have been the actual cult-image itself, in which the god was believed to dwell.

6. Abdim's Stork 18th Dynasty
plaster cast, 56 X 52.5 cm
from Western Thebes

This cast of a limestone relief, from the temple of Hatshepsut at Deir el-Bahari, represents a section of a procession; two priests are carrying food-offerings to the temple, including an Abdim's stork.

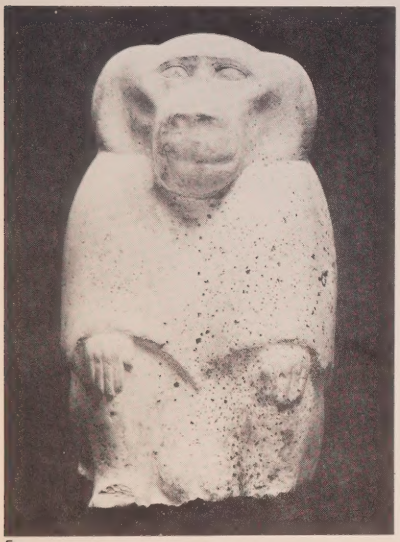
7. Lion 5th–3rd century B.C.
plaster plaque, 12.8 X 12.8 X 2.1 cm

During a period of artistic revitalization in the Thirtieth Dynasty, whose kings strove to establish their position in an increasingly troubled time, an unknown artist produced a relief model of a lion, of which plaster casts were made for distribution to the workshops. The treatment of certain details, notably the ears, is influenced by Achaemenid Persian art.

Nos. 3–7 are lent by the Egyptian Department, Royal Ontario Museum.

Artist unknown
Mughal India

8. Powder Horn (Priming flask) 17th century
ivory, carved in form of running antelope
28.5 X 5.5 cm
Lent by the West Asian Department, Royal Ontario Museum.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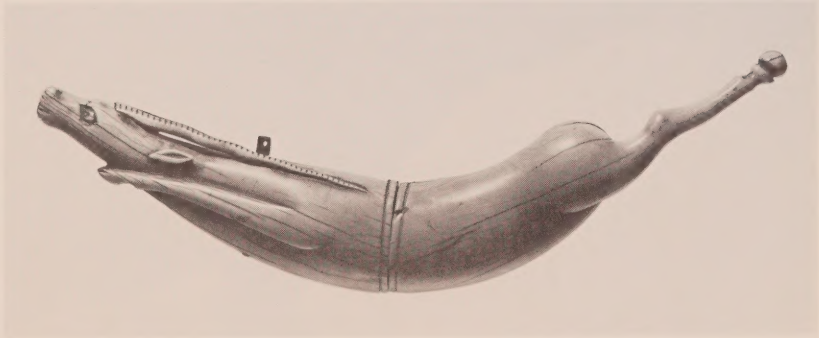

8

Artist unknown
Japan

9. Sika Deer 18th century
pair of menuki (ornaments for a sword handle)
copper with inlays of coloured metal, 3.8 X 4.4 cm

The deer is a favourite symbol of Autumn in Japan, and often is a direct allusion to the Kasuga Shrine at Nara, where a huge herd of deer, messengers of the god, has been kept since ancient times.

10. Wasp c. 1840
Myōchin School
iron, 7.6 cm
Made with completely moveable limbs and joints, this was probably an exercise in the armour-maker's skill.

The Myōchin family was active in the production of fine armour for many generations. Particularly in the 19th century these craftsmen produced these articulated iron aninals–insects, crustaceans, dragons, even birds–as a side occupation.

11. Spiny Lobsters 18th century
pair of menuki (ornaments for a sword handle)
copper with dark metal eyes, 6.8 cm

The spiny lobster is associated with longevity, the curved abdomen of the lobster being compared with the bent back of a very old person. For the same reason it is used as a decoration in the New Year's festival.

Nos. 9–11 are lent by the Royal Ontario Museum.

Artist unknown
China

12. Indian Rhinoceros late 19th century
bronze, 24.2 X 14.1 cm
Lent by the Glenbow–Alberta Institute, Calgary.

Artist unknown
Canada (N.W. coast)

13. Mask (Thunderbird, Kwakiutl)
early 20th century
wood carving, 50.5 X 33.5 X 23 cm

14. Totem (Haida)
eagle, fin-back whale, ancestral figure, two grizzlies, and raven
painted wood, 122 X 17.2 X 20 cm

Nos. 13 and 14 are lent by the Department of Ethnology, Royal Ontario Museum.

10

12

Artist unknown
Africa

15. Guinea Fowl
wood carving, 46.6 X 15 X 7 cm

16. Zebra
wood carving, 34.9 X 18.7 X 6.5 cm

Nos. 15 and 16 are lent by the Department of Ethnology, Royal Ontario Museum.

Artist unknown
Republic of the Ivory Coast (Baule)

17. Weight for Gold (in the form of two snails representing fertility)
brass, 2.5 X 2.5 X 1 cm

18. Weight for Gold (in the form of a scorpion)
bronze, 7 X 3.7 X 1.5 cm

19. Weight for Gold (in the form of a sawfish)
bronze, 5.8 X 5.4 X 2.3 cm

20. Weight for Gold (in the form of a wart-hog)
bronze, 4.9 X 2.1 X 2 cm

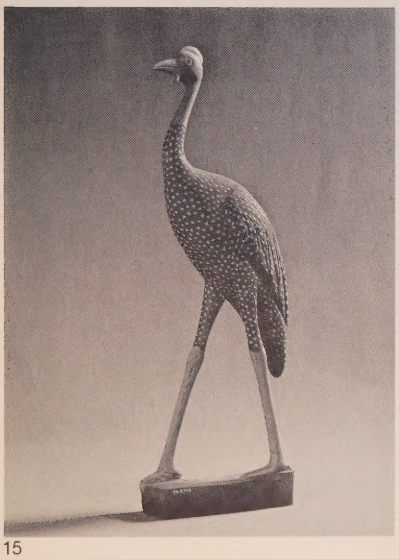
Nos. 17–20 are lent by the Department of Ethnology, Royal Ontario Museum.

Artist unknown
Peru

21. Clay Pot (in the form of an ocelot)
400 B.C.–300 A.D.
19 X 19.5 X 9.5 cm
Moche culture

22. Clay Pot 400 B.C.–300 A.D.
decorated with three small snails
18 X 24 X 18.5 cm
Moche culture

Nos. 21 and 22 are lent by the Department of Ethnology, Royal Ontario Museum.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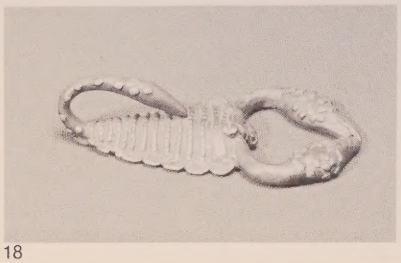
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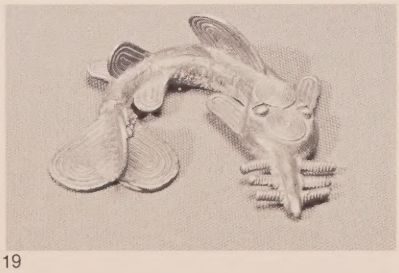
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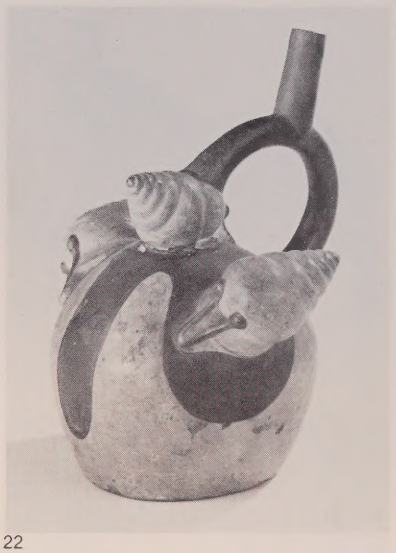
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Artist unknown
U.S.S.R.

23. Hippopotamus early 20th century
nephrite, 10.5 X 14 cm
Gift of Mr. John Schorscher.
Lent by the European Department, Royal Ontario Museum.

Artist unknown
Canada

24. Goose Decoy c. 1890
wood, hand-carved, unpainted,
78.8 X 35.6 X 25.5 cm

25. Antique Sugar Mould with Twelve Ducks in a Row c. 1900
wood, 152.3 X 7.6 X 5.1 cm
from the Eastern Townships, Quebec

26. Upland Decoy (curlew) c. 1885
redwood, 40.7 X 22.9 X 12.8 cm
from New Brunswick

27. Salmon Sign c. 1885
wood, hand-carved, 91.5 X 30.5 X 12.8 cm
from Bonsecours Market, Montreal

28. Beaver Sign dated 1879
Hudson's Bay Company sign
wood, hand-carved, 50.8 X 78.8 X 5.1 cm

Nos. 24–28 are lent by Mr. Charles de Volpi.

29. Tryplane early 19th century
handle in the form of a duck's head
wood, walnut, 67.3 X 21.7 X 5.8 cm
Lent by the J. Pascal Hardware Co.

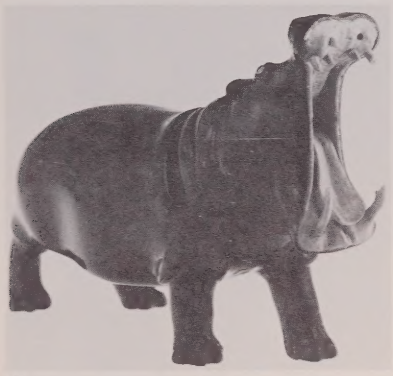
30. Bear 1956
bone carving, 12.8 X 22.9 cm
from Pangnirtung
Lent by Mr. M.F. Feheley.

Artist unknown
Australia

31. Aboriginal bark painting
38.1 X 122 cm
Lent by Dr. J.B. Falls.

Akope (of Otanep Village)
West Irian (Asmat)

32. Cassowary Bird
wood carving, 61 X 23 X 7 cm
Lent by Dr. C.K. Dresser (on indefinite loan to the Department of Ethnology, Royal Ontario Museum).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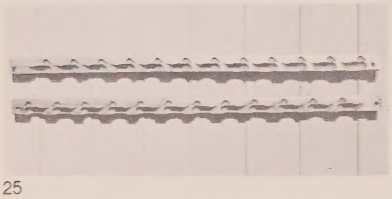
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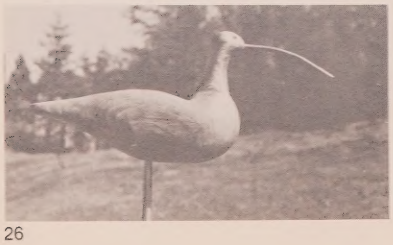
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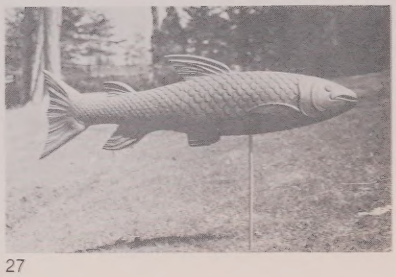
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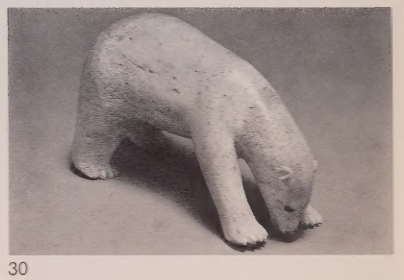
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32

31

Andersson, Allan (1904–)
Sweden

33. Whitetailed Eagles in Winter 1973
oil, 64 X 104.5 cm

34. Bean Geese on Salt Marsh 1966
oil, 72.5 X 103 cm

35. Hen Harrier in Autumn Landscape
1974
oil, 52.5 X 69.5 cm

Nos. 33-35 are lent by the artist.

36. Resting Grey Plovers 1950
oil, 61.5 X 77 cm
Lent by Mrs. Rita Segerström.

Allan Andersson graduated from the Arts and Crafts Association school in Göteborg. Many of his works may be seen in the Göteborg Museum of Art, Norrköping and Örebro Museums, the Upplands Konstförenings Museibestand, and elsewhere.

"I have the same demands on animal painting as on all other art. The artistic quality must be decisive. Unfortunately this is often neglected; the animal is painted for its own sake. Of course, its typical characteristics must be accentuated, but even a centre of interest must be so grouped in a composition that an artistic unity is created."

Angell, Tony (1940 –)
U.S.A.

37. Merganser with Fish 1975
serpentine, 35.5 X 47 cm
Lent by the artist.

38. Black Gyrfalcon 1972
steatite, 45.8 X 38.1 cm
Lent by Mr. and Mrs. Marshall Hatch.

39. Snowy Owl 1974
alabaster and steatite, 50.8 X 45.8 X 50.8 cm
Lent by Dr. and Mrs. Raymond Marty.

"My art is a record of my values and my perception of truth and beauty. I paint, sculpt, and write about what I have experienced. I translate that into a more permanent form not only to retain the pleasure of that experience but to reach more deeply into it. My sculpture in particular seems to be an expression of reverence (personal) for those superb life forms that cling tenaciously to life on this sphere."

33

39

Audubon, John James (1785–1851)
U.S.A.

40. Passenger Pigeon c. 1830–33
oil, 59.6 X 50.5 cm

41. Common Merganser 1809
pencil and chalk, 48.9 X 64.8 cm

42. Yellow-shafted Flicker c. 1829
oil on cloth, 69.6 X 49.6 cm

43. Bufflehead 1815
watercolour, pencil, and chalk, 43.2 X 56.2 cm

Nos. 40–43 are lent by the Museum of Comparative Zoology, Harvard University, Cambridge.

44. Canada Otter c. 1840
oil, 64.8 X 90.2 cm
Lent by the Glenbow-Alberta Institute, Calgary.

Audubon, through publication of his elephant folio, *Birds of America*, carried bird art to unprecedented heights. His paintings stood for generations as the criterion against which all other bird art was judged.

Austen, Winifred
Great Britain

45. Knots 1920s
watercolour on silk, 40.7 X 25.5 cm
Lent by the Blacker-Wood Library of Zoology and Ornithology, McGill University, Montreal.

Winifred Austen was a skilful watercolourist and a keen observer of birds. Her paintings show intimacy with "incidents" in the lives of her models. She had many exhibitions in London.

Bacon, Irving R. (1875–)
U.S.A.

46. Buffalo Family Life
oil, 55.3 X 100.3 cm
Lent by the Glenbow-Alberta Institute, Calgary.

Born in Fitchburg, Massachusetts, Irving Bacon became an American artist of note. He did many paintings of western American life, especially of bison.

Bär, Willy E. (1909–)
Switzerland

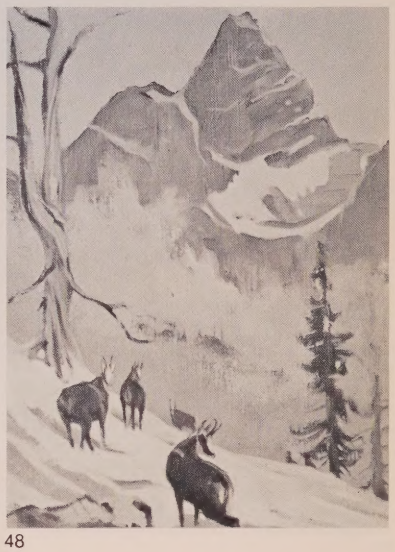
47. Peregrine Falcon 1972
watercolour, 83 X 63 cm

48. Chamois 1974
watercolour, 83 X 63 cm

Nos. 47 and 48 are lent by the artist.

"I am a falconer and a hunter and I love nature. It never disillusions me as long as it is not destroyed by people."

44



48

45

Barye, Antoine Louis (1796–1875)
France

49. Panther and Stag
bronze, sculpture, 48.3 X 67.3 cm

50. Lion Crushing a Serpent
bronze, sculpture, 48.3 X 67.3 cm

Nos. 49 and 50 are lent by the Art Gallery of Hamilton, Ontario.

Barye was the first of the great animal sculptors. Largely unappreciated during his lifetime, his bronzes are now highly regarded by both academicians and zoologists.

Bateman, Robert
Canada

51. Streambank (Song Sparrow) 1968
acrylic, 50.8 X 76.2 cm
Lent by Mr. Gary Crossman.

52. Young Swallow 1969
egg tempera, 61 X 45.8 cm
Lent by Mr. E. Lavender.

53. Great Horned Owl 1968
acrylic, 122 X 71.1 cm
Lent by Mr. Lionel Schipper.

54. Lions 1975
acrylic, 91.5 X 122 cm

55. Elephants 1975
acrylic, 122 X 152.5 cm

Nos. 54 and 55 are lent by the artist.

"I am excited by the uniqueness of each animal and event in the actual world. The complexities and combinations found in the real world are far more interesting than the human mind could ever invent. I like my paintings to have the feeling of an actual time and a particular place. I see composition as more than an animal with a few sprigs of decoration. I want the animal to be part of an environment. I usually select an environment that produces a strong abstract composition. The abstract shapes are usually my first reason for conceiving a particular painting."

51

50

53

Beebe, Frank
Canada

56. Peale's Falcon in Flight 1965
watercolour, 66 X 76.2 cm
Lent by Mr. Gustav A. Swanson.

Frank Beebe is a Canadian painter who has specialized in the fauna of the northwest coast of North America.

Bewick, Thomas (1753–1828)
Great Britain

57. Fallow Deer
woodcut (enlarged photo)

58. Wheatear
woodcut (enlarged photo)

59. Robin
woodcut (enlarged photo)

The inventor of the technique of using end-grain boxwood for woodcuts, Bewick elevated this method of illustration to an art. His woodcuts of birds and other animals had much to do with the development of the love of nature characteristic of England.

Bierly, Edward J.
U.S.A.

60. Sea Otters c. 1973
oil, 53.4 X 81.3 cm
Lent by Dr. Irving Dardik.

"Art is a medium for expressing the artist's emotional involvement with his subject and for conveying this to the viewer. Real art arouses an answering emotion in the viewer. Wildlife art, through this process, can be a positive force, increasing public awareness of the proper role of man in the ecosystem, as well as being a means of release and expression for the artist."

58

60

Bierstadt, Albert (1830–1902)
Federal Republic of Germany

61. Buffalo Study
oil, 35.6 X 48.3 cm
Lent by the Glenbow-Alberta Institute, Calgary.

Born in Dusseldorf, Bierstadt emigrated to the U.S.A., where he became a leading painter of the American scene during the middle years of the 19th century. His paintings may be found in many galleries and museums. Exhibitions of his work were held in London in 1869 and 1879.

Bonheur, Rosa (1822–1899)
France

62. Untitled
oil, painted on the palette used in painting "The Horse Fair"
35.6 X 34.3 cm
Lent by the Walker Art Center, Minneapolis.

Rosa Bonheur was one of the most famous painters of all time. Although best known for her paintings of cattle, horses, and other domestic animals, she also did superb studies of wild animals. The palette displayed is the one used while painting her famous picture "The Horse Fair".

Bosman, Paul (1929–)
Republic of South Africa

63. Cheetah 1974
pastel, 55.3 X 73.1 cm
Lent by the artist.

64. Lion's Head 1974
pastel, 101.6 X 76.2 cm
Lent by Emerson and Theda Hall.

65. Young Elephant 1974
pastel, 73.1 X 55.3 cm
Lent by the artist.

"I have no particular philosophy on art and wildlife. I simply enjoy both."

61

62

64

Bransom, Paul (1885–)
U.S.A.

66. Lioness and Bongo 1974
mixed charcoal and watercolour
68.6 X 88.8 cm

67. Fighting Lynxes 1974
mixed charcoal and watercolour
50.8 X 66 cm

Nos. 66 and 67 are lent by the artist.

Paul Bransom, dean of American animal artists, is renowned as the illustrator of hundreds of animal stories for all the big national magazines over many years. He has also illustrated more than forty books of animal stories and wild life. At the age of 90, Paul Bransom is still painting and continuously encouraging wildlife art and artists.

Bronson, Clark (1939–)
U.S.A.

68. Something Windward (Grizzly Bear) 1973
bronze, sculpture, 61 X 30.5 cm

69. Upstream Adventure (Moose) 1974
bronze sculpture, 56 X 30.5 cm

Nos. 68 and 69 are lent by the American Masters Foundation Inc., Houston.

Born in Utah, Clark Bronson is a painter and sculptor specializing in the wildlife of the American West.

Brown, Belmore (1880–1954)
U.S.A.

70. Wapiti in a Snowstorm 1952
oil, 76.2 X 114.3 cm

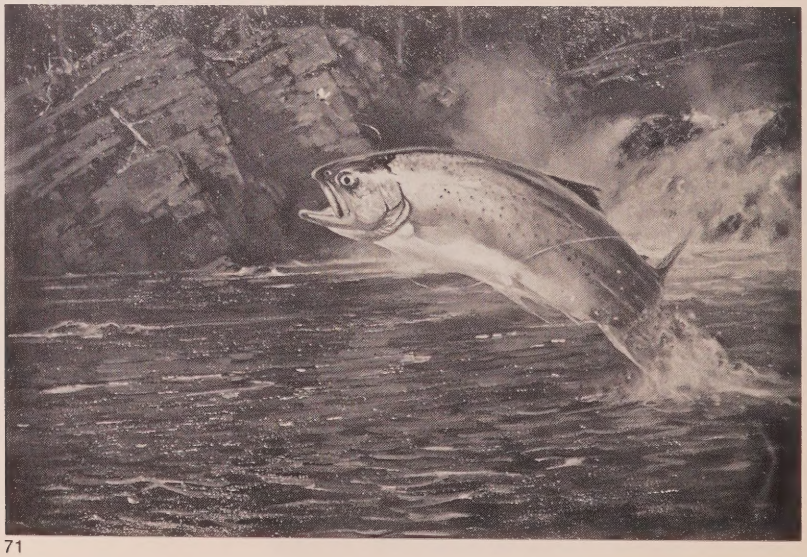
71. Breaking Off (Trout)
oil, 63.5 X 76.9 cm

Nos. 70 and 71 are lent by the Glenbow-Alberta Institute, Calgary.

Belmore Brown was one of a group of great American painters of the late 19th and early 20th centuries. Together with William R. Leigh and Perry Wilson, he was responsible for many of the magnificent diorama backgrounds in the larger American museums.

67

69



71

Buddenberg, H.F.W. (1890–1967)
Federal Republic of Germany

72. Burlend Hert Aan Bosrand
oil, 50 X 70 cm

73. Wilde Kat met Auerhaan 1929
drawing, 27.5 X 43.3 cm

Nos. 72 and 73 are lent by the Rijksmuseum Twenthe Enschede, Holland.
H.F.W. Buddenberg was a renowned German painter and illustrator of game animals. Much of his work has been published in European hunting magazines, including *Wild und Hund*.

Buerschaper, Peter (1940–)
Canada

74. Golden Shiners 1974
acrylic, 122 X 50.8 cm
Lent by Dr. A.R. Emery.

75. Wood Ducks 1975
acrylic, 101.5 X 71 cm
Lent by the artist.

Peter Buerschaper has travelled extensively in western and northern Canada, the southeastern United States, and the Caribbean region to Curacao. While he has illustrated many scientific treatises in his capacity as artist in the Department of Ichthyology in the Royal Ontario Museum, he brings a totally different approach to his paintings, which reflect a deep appreciation of the artistic and the aesthetic.

Bull, Charles Livingston (1874–1932)
U.S.A.

76. Polar Bear and Seal
watercolour and ink, 59.1 X 49.9 cm

77. Guinea Fowl
charcoal and ink, 49.2 X 29 cm

Nos. 76 and 77 are lent by the Glenbow-Alberta Institute, Calgary.

Bull was a noted American nature artist who produced a prodigious number of book and magazine illustrations. A sound observer of animal life, he achieved in his drawings accurate portrayals of animals in lively action. Bull had a fine sense of composition and design.

73

75

76

Busby, John (1928–)
Great Britain

78. Abbott's Booby (Wing-Waving Greeting Ceremony) 1969
chalk with watercolour, 48.3 X 53.4 cm

79. Abbott's Booby
charcoal, 36.5 X 50.8 cm

80. Aldabra Shoreline 1975
charcoal and wash, 45.8 X 56 cm

81. Bass Rock Gannets 1973
conte and wash, 38.1 X 52.1 cm

Nos. 78–81 are lent by the artist.

"Wildlife forms only part of my thoughts and activities as a painter, but I particularly enjoy the challenge of responding to the vitality and movement of wild creatures. I try to convey a sense of encounter and the drawings are as much about the experience of watching as they are about the birds themselves. I much prefer the reality of a living bird to its idealized image in most bird books."

Catlin, George (1794–1872)
U.S.A.

82. Buffalo and Wolf 1844
hand-coloured print, 61 X 45.8 cm
Lent by Mr. Alex C. Pathy.

83. Herd of Deer
oil, 67.5 X 48 cm
Lent by the Department of Ethnology, Royal Ontario Museum.

Catlin was an important painter of North American Indian and animal life.

Chang Shao-tsu
China

84. Waterfowl by Flowering Bank
18th century
ink and light colour on silk, 184.4 X 99.2 cm
Lent by the Far Eastern Department, Royal Ontario Museum.

Clark, James L. (1883–)
U.S.A.

85. African Buffalo 1917
bronze sculpture, 30.5 X 17 X 44 cm
Lent by The Devonian Group, Calgary.

James Clark succeeded Carl Akeley as head of American Museum of Natural History's Exhibition Department. He was a master sculptor-taxidermist, and his intimate knowledge of animal anatomy is evident in his bronzes. He led many collecting expeditions to Africa and Asia.

78

85

83

Clymer, John (1907–)
U.S.A.

86. Hiding Place (Fawn) 1974
oil, 76.2 X 101.6 cm
Lent by the artist.

87. Windswept (Mountain Goat) 1973
oil, 101.6 X 127 cm
Lent by the National Cowboy Hall of Fame, Oklahoma City.

"I grew up in the western mountains. From boyhood I have found observing and sketching animals in their natural settings a very enjoyable pastime. Painting the animals of the Cascades and the Rocky Mountains has always given me the greatest satisfaction and pleasure. I believe an artist's work should be a sincere statement of his feeling for his subject."

Coheleach, Guy
U.S.A.

88. Leopard on Rock 1973
tempera, 96.5 X 122 cm
Lent by Mr. Douglas Miller.

89. Short-eared Owl 1967
casein and oil, 94 X 76.2 cm
Lent by the artist.

"I enjoy a variety of styles and feel the most important trait in an animal painting is making it look alive."

Colby, Victor
U.S.A.

90. Peregrine Falcon c. 1964
wood sculpture, 33 X 25.5 X 45.8 cm
Lent by Mr. Gustav A. Swanson.

91. Great Owl 1962
wood sculpture, 106.7 X 91.5 cm
Lent by Mr. Howard Dillingham.

"To paraphrase Gus Swanson, I don't know anything about wildlife, I only know what I like".

87

90

88

Collins, Charles (c. 1680–1744)
Great Britain

92. Black Dodo 1736
watercolour, 76.2 X 58.5 cm
Lent by the Blacker-Wood Library of Zoology and Ornithology, McGill University, Montreal.

Collins was a prolific illustrator of birds and mammals. His portrait of the dodo, probably painted from a living bird, is his major contribution to science and art. Many of the later drawings of the dodo were copied from Collins' painting.

Coombs, C.J.F.
Great Britain

93. Lammergeier 1969
oil, 91.5 X 122 cm
Lent by the artist.

C.J.F. Coombs is a noted British ornithologist whose paintings of birds are well known throughout the British Isles.

Debska, Anna
Poland

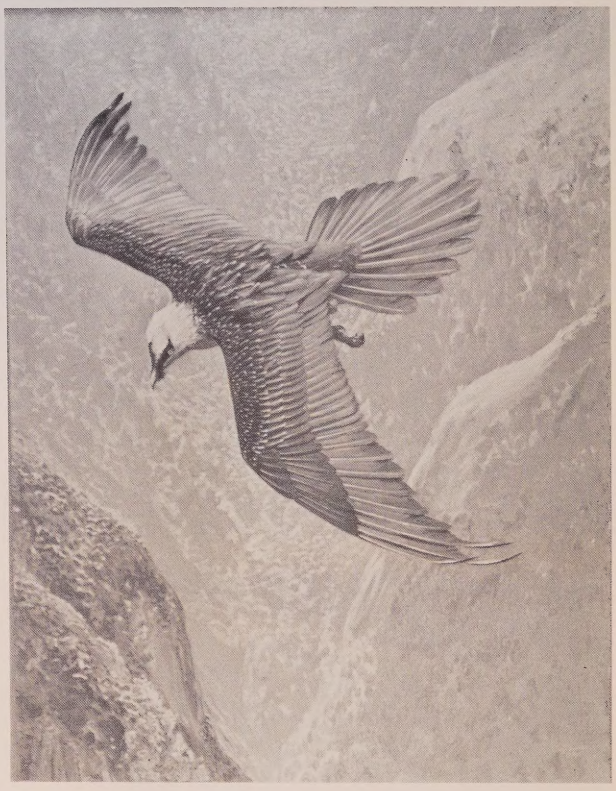
94. Young Bison 1968
bronze, metal, and cement sculpture, 50 X 50 cm

95. Fighting Rams 1967
bronze, metal, and cement sculpture, 40 X 30 cm

Nos. 94 and 95 are lent by the artist.

"Observing animals, reverting to their world—their so obvious and understandable reactions—I find a response to the most primeval elements of human feelings and needs, far from unpersonal abstractions and reasoning."

92



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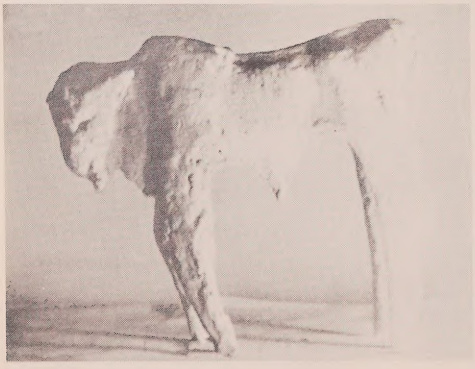


94

Deiker, Johannes Christian (1822–?)
Federal Republic of Germany

96. Boars in a Winter Landscape
c. 1867
oil, 48.3 X 75 cm
Lent by the Glenbow-Alberta Institute, Calgary.

Little is known of Johannes Deiker's work in North America. Both J.C. Deiker and his younger brother, C.F. Deiker, were renowned animal painters in Europe. Bruno Liljefors spent time painting with C.F. Deiker.

Deluermoz, Henri (1876–1943)
France

97. Lion's Head c. 1926
brush drawing, 56 X 40.7 cm

98. Tiger c. 1926
brush drawing, 40.7 X 59.1 cm

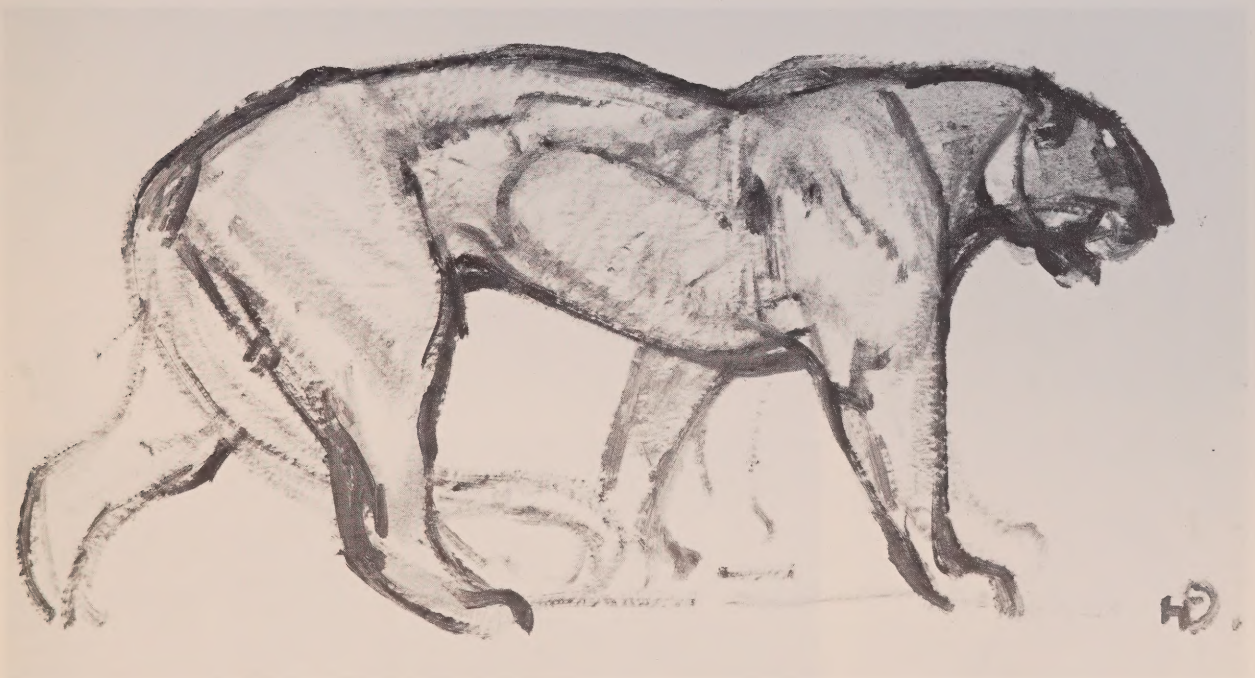
Nos. 97 and 98 are lent by the Art Gallery of Ontario, Toronto.

Deluermoz was a painter and engraver noted for his engravings of animals, especially horses.

De Rabié, Major General (d. 1785)
France

99. Book of original watercolours, volume with Fish/Reptiles/Crustaceans, 1773–84
26.1 X 36.9 X 2.5 cm
Lent by the Blacker-Wood Library of Zoology and Ornithology, McGill University, Montreal.

De Rabié made fifty-nine drawings of birds, seventy-five of fishes, crustaceans and reptiles, and many of insects, arachnids, etc., while in charge of a French army engineering project in St. Domingo between 1767 and 1784. His works are dated December 29, 1773, to August 19, 1784. De Rabié died in Paris 1785.



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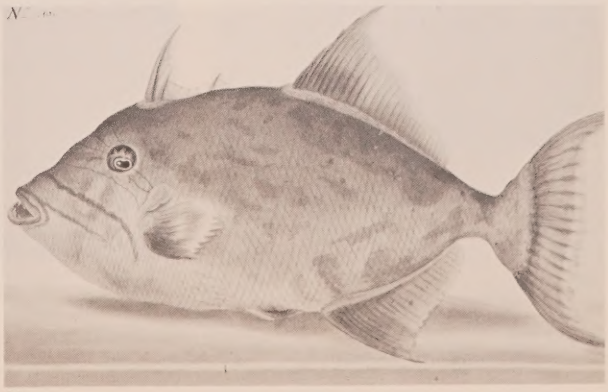


99

Dugmore A. Radcliffe (1870–?)
U.S.A.

100. Caribou Travelling 1911
oil, 51.5 X 112.1 cm

101. Travelling in a Snowstorm (Caribou) 1911
oil, 51.8 X 112.5 cm

Nos. 100 and 101 are lent by the Glenbow-Alberta Institute, Calgary.

An author and big-game painter, Dugmore is well known for his canvases of North American and African animals. He wrote with great perception and sound philosophy on the subject of wildlife painting.

Dürer, Albrecht (1471–1528)
Federal Republic of Germany

102. Owl (reproduction) 1508
woodcut, 30.5 X 21.7 cm
Lent by the Blacker-Wood Library of Zoology and Ornithology, McGill University, Montreal.

Albrecht Dürer was one of the very few masters of the Renaissance who dared to compose pictures of wildlife. His water-colours "Young Hare" and "Owl" are perhaps his most frequently viewed works today.

Eckelberry, Donald R.
U.S.A.

103. Merganser 1973
acrylic, 43 X 76 cm

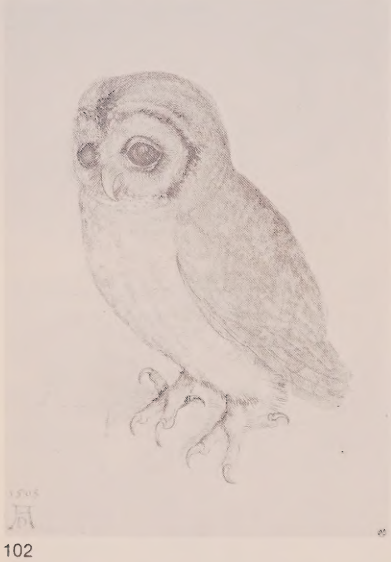
104. Barn Owl: Evening Flight 1975
acrylic, 81.3 X 101.5 cm

105. Eiders Offshore 1974
acrylic, 51 X 76 cm

Nos. 103–5 are lent by the artist.

Although best and universally known for his splendid illustrations for field guides and scientific publications, Donald Eckelberry is also an accomplished creator of fine paintings. He has also written important articles on the philosophy of natural history art.

101



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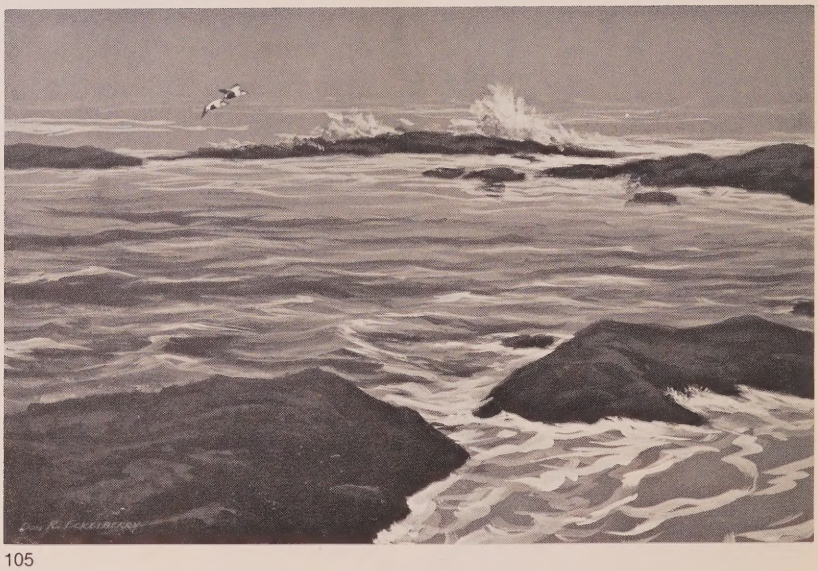


105

Ede, Basil
Great Britain

106. Blue Jays on Apple Tree 1971
watercolour and gouache, 60.3 X 50.1 cm

107. Canada Jays 1970
watercolour and gouache, 60.3 X 50.1 cm

Nos. 106 and 107 are lent by the Kennedy Galleries Inc., New York.

The work of Basil Ede, a student of Oriental art, is noted for its meticulous and sensitive detail. His work was introduced to North American audiences in 1958.

Edwards, George (1693–1773)
Great Britain

108. Dodo
engraving, 30.5 X 22.9 cm
Lent by the Blacker-Wood Library of Zoology and Ornithology, McGill University, Montreal.

George Edwards is known as "the father of British ornithology". For his publication *A Natural History of Birds* 1743–1751, he drew, engraved, and hand-coloured most of the plates. Included is the first good colour plate of the Great Auk.

Friese, Richard B.L. (1854–1918)
Federal Republic of Germany

109. Aanvallende Wisent
charcoal, 29.3 X 30 cm

110. Koningstijger met Geslagen Indische Antilope (Tiger and Blackbuck)
1889
oil, 77 X 97 cm

Nos. 109 and 110 are lent by the Rijksmuseum Twenthe Enschede, Holland.

Friese was one of the greatest of wildlife artists. His paintings hang in museums in Enschede, Berlin, Bremen, Koenigsberg, London, and elsewhere. He won medals and awards in Berlin and Paris.

106

108

110

Frohawk, F.W. (1861–?)
Great Britain

111. Bee-eater 1930
watercolour, 30.5 X 24.2 cm
Lent by the Blacker-Wood Library of Zoology and Ornithology, McGill University, Montreal.

An ornithological artist who pursued independent zoological studies in addition to his work as an illustrator, Frohawk painted many pictures for avicultural journals. He is especially noted for the meticulous care he gave to his subjects from the viewpoint of the systematic zoologist.

Fuertes, Louis Agassiz (1874–1927)
U.S.A.

112. Harris Sparrow
watercolour, 43.2 X 33 cm
Lent by the Blacker-Wood Library of Zoology and Ornithology, McGill University, Montreal.

113. Goshawk 1916–17
watercolour, 73.4 X 39.4 cm

114. Ruffed Grouse 1919
watercolour, 71.1 X 55.3 cm

115. Gyrfalcon
watercolour, 65.7 X 50.5 cm

Nos. 113–15 are lent by the Glenbow-Alberta Institute, Calgary.

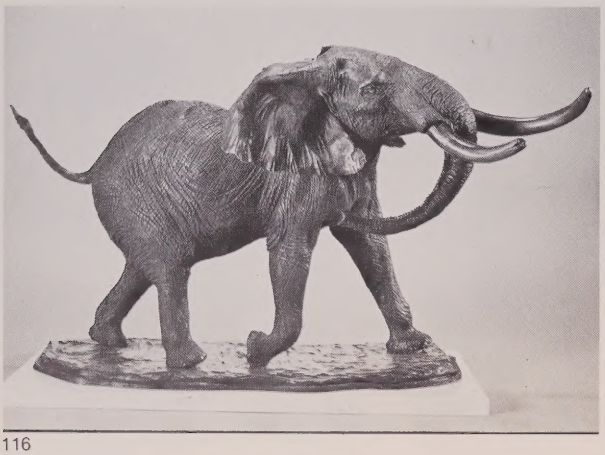
Fuertes is generally recognized as North America's finest bird portraitist. His grasp of the "personality" and individuality of each species amounted to genius. Of all other painters of birds, only Leo Paul Robert possessed this uncanny insight.

Glen, Robert
Kenya

116. Broken Tusker
bronze sculpture, 68.5 X 43.2 cm
Lent by Dr. R.L. Peterson.

117. Serengeti Clowns (Wildebeest)
bronze sculpture, 50.8 X 30.5 cm
Lent by the Department of Mammalogy, Royal Ontario Museum.

Robert Glen has been closely associated with outdoor natural history all of his life. He has conducted many expeditions, including some to remote parts of East and Central Africa. He brings to his sculptures a total awareness of animal form and behaviour. Recently he has researched subjects in North America.



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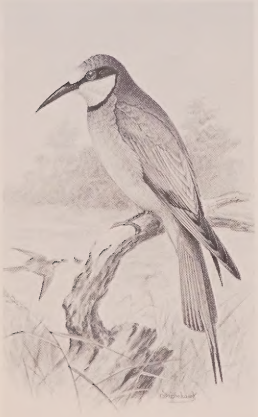


111

113

114

Goodwin, Philip Russell
U.S.A.

118. Rutting Season (Bison)
oil, 76.2 X 101.6 cm
Lent by the Glenbow-Alberta Institute, Calgary.

Goodwin was an American artist and illustrator who did not achieve the recognition accorded his contemporaries, Runguis, Friese, and Kuhnert. He was an experienced field naturalist and an accomplished painter.

Gould, John (1804–1881)
Great Britain

119. Rosebreasted Cockatoo
watercolour, 50.8 X 38.1

120. Notornis mantelli—Takahe
hand-coloured lithograph, 56 X 71.1 cm

Nos. 119 and 120 are lent by the Blacker-Wood Library of Zoology and Ornithology, McGill University, Montreal.

Gould is justifiably famous for his production of magnificent ornithological books richly illustrated with hand-coloured lithographic plates. The total result of Gould's activities was a series of more than forty large volumes containing over 3,000 plates, a memorial unequalled by any other in this field.

Green, Roland (1892–1927)
Great Britain

121. Layard's Parakeet (Ceylon) 1927
watercolour, 38.1 X 28 cm
Lent by the Blacker-Wood Library of Zoology and Ornithology, McGill University, Montreal.

A well-known artist-illustrator, Green provided drawings for many publications and exhibited publicly many of his watercolours.

118

119

121

Grönvold, Henrik (1858–1940)
Denmark

122. Snow Pigeon
gouache, 25.5 X 19.1 cm

123. The Thick-billed Green Pigeon
gouache, 19.1 X 25.5 cm

Nos. 122 and 123 are lent by the Blacker-Wood Library of Zoology and Ornithology, McGill University, Montreal.

As the illustrator of a large number of ornithological works from 1895 to the 1930s, Grönvold was among the first of bird artists to provide pleasing, life-like illustrations that also satisfied the demands of scientific ornithologists.

Gwillim, Elizabeth (1763–1807)
Great Britain

124. Black-headed or Brahminy Myna
watercolour, 25.5 X 40.7 cm

125. Blue-breasted Banded Rail
watercolour, 25.5 X 40.7 cm

126. White-cheeked Tern
watercolour, 28 X 44.5 cm

127. Kestrel
watercolour, 35.6 X 49.6 cm

128. Black, King, or Pondicherry Vulture Claws
watercolour, 39.4 X 46.4 cm

129. Whimbrel
watercolour, 33.7 X 50.8 cm

130. Brahminy Kite
watercolour, 58.5 X 73.7 cm

131. Crested Hawk-Eagle
watercolour, 75 X 61 cm

132. Black-headed Ibis
watercolour, 91.5 X 66 cm

133. Black Stork
watercolour, 91.5 X 66 cm

Nos. 124–33 are lent by the Blacker-Wood Library of Zoology and Ornithology, McGill University, Montreal.

This exhibition introduces the work of Lady Gwillim who painted over 200 life-size portraits of Indian birds between 1801 and 1807. One hundred and twenty-one of these belong to the Blacker-Wood Library, McGill University, Montreal. The whereabouts of the remainder is unknown. Painted two decades before Audubon, Lady Gwillim's paintings rival and indeed in some respects excel those of the American master. It is apparent that all were done from life and represent the finest portrayals of birds done up to her time.

122

130

127

Hainard, Robert
France

134. Trout
hand-coloured print
Lent by Mr. J.A. Livingston.

Robert Hainard is recognized as one of the finest modern French nature artists.

Harrison, J.C. (1893–)
Great Britain

135. Shorebirds
watercolour, 49 X 64.8 cm

136. The Rock Eyrie
watercolour, 99 X 66 cm

Nos. 135 and 136 are lent by the Glenbow-Alberta Institute, Calgary.

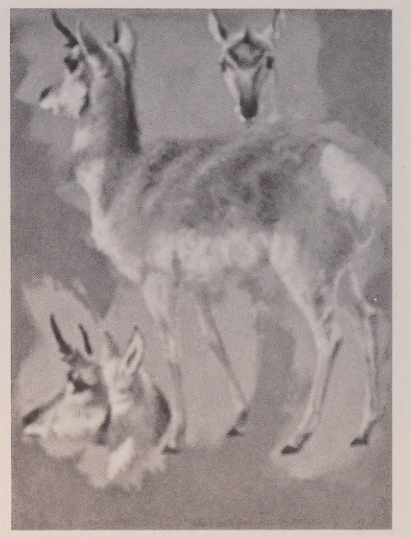
Harrison studied at the Slade Art School in London. There have been several exhibitions of his work in the Tryon Galleries, London, and others at New York in 1970, at Johannesburg in 1966, and at the London Exposition. Harrison is the illustrator of many books. He lived in British Columbia from 1912 to 1915.

Hays, William Jacob (1830–1875)
U.S.A.

137. Study of Pronghorn 1865
oil, 22.6 X 16.5 cm
Lent by the Glenbow-Alberta Institute, Calgary.

Hays was an accomplished artist who painted the animals of the prairies in the 1860s. His untimely death at the age of 45 prevented the full realization of his immense talent.

136



137

Henry, D.M. (sometimes Reid-Henry)
(1919–)
Great Britain

138. Olive Thrush
gouache, 29.2 X 22.9 cm

139. Drowsing away the Daylight
(Long-eared Owl)
gouache, 36.2 X 26.1 cm

Nos. 138 and 139 are lent by the Glenbow-Alberta Institute, Calgary.

D.M. Henry is best known for his colourful, lively, and life-like paintings of birds done as illustrations for many books, particularly those dealing with Asian and African faunas. His elegant paintings of birds in their natural settings are less well known in North America.

Henry, G.M.
Great Britain

140. Ceylon Jungle Fowl
gouache, 33 X 48.3 cm

141. Pintail Snipe
gouache, 25.5 X 40.7 cm

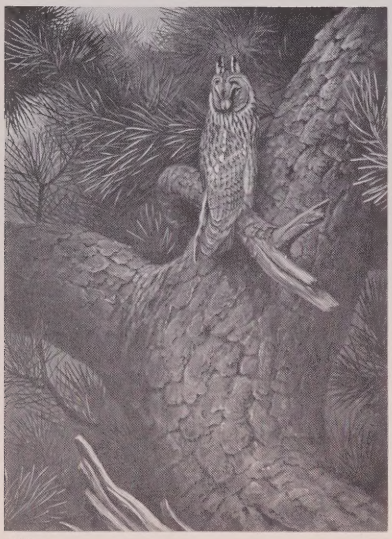
Nos. 140 and 141 are lent by the Blacker-Wood Library of Zoology and Ornithology, McGill University, Montreal.

G.M. Henry, father of D.M. Henry, was a prolific illustrator of bird books, including *Coloured Plates of the Birds of Ceylon*.

Houston, James (1921–)
Canada

142. Diving Seals 1972
cut crystal glass, 30.5 X 22.3 X 12.1 cm
Lent by Steuben Glass, New York.

James Houston, born in Toronto in 1921, first studied with Dr. Arthur Lismer at the Art Gallery of Toronto. He worked through the Canadian Guild of Crafts, the federal government, and the Hudson's Bay Company to bring to the attention of the outside world the flourishing Eskimo art of stone, bone, and ivory carving. Now a resident of Rhode Island and New York City, he is Consulting Director of Design for Steuben Glass.



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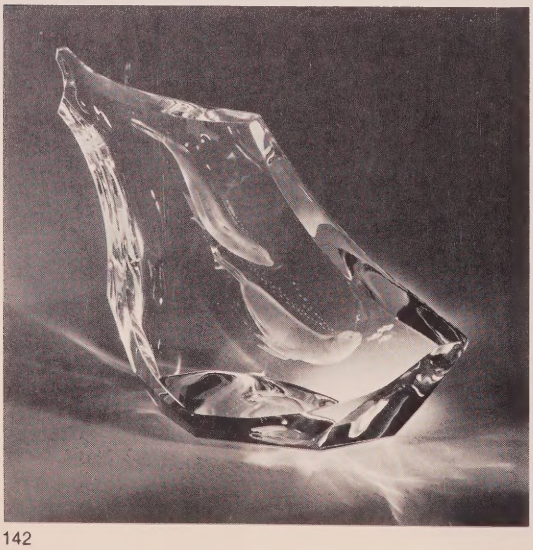


142

Howitt, Samuel (1785?–1822)
Great Britain

143. Pike
watercolour, 38.1 X 26.8 cm
Lent by the Blacker-Wood Library of Zoology and Ornithology, McGill University, Montreal.

Little is known of Howitt's work. The Blacker-Wood Library may have the only original work in existence by this natural history illustrator.

Ichimin (art name)
Japan

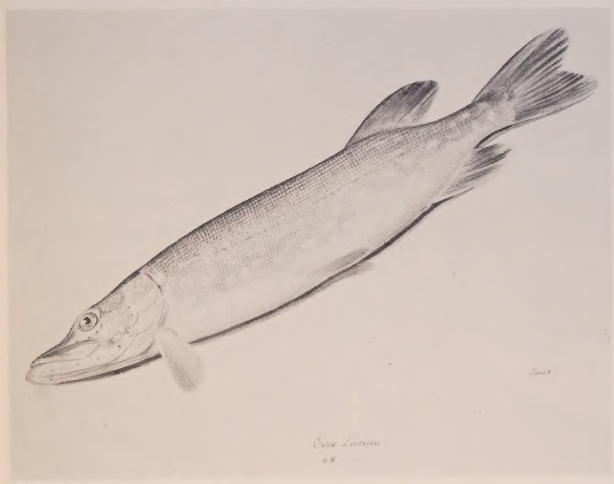
144. Mouse Grooming Itself c. 1820
netsuke (a small toggle button)
boxwood with eyes inlaid in black horn, 4 cm
Lent by the Far Eastern Department, Royal Ontario Museum.

There are at least three netsuke-carvers named Ichimin at the beginning of the 19th century. Virtually nothing is known about this one although his skill is obvious. Mice and rats are companions of Daikoku, the god of wealth, an allusion to the fact that when the rice storehouses are full there will be a corresponding abundance of these mammals.

Isapik-Smith
Canada (Povungnituk)

145. Eider Duck 1966
soapstone carving, 25.5 X 30.5 cm
Lent by Mr. M.F. Feheley.

A fine example of the best in the new Eskimo art.



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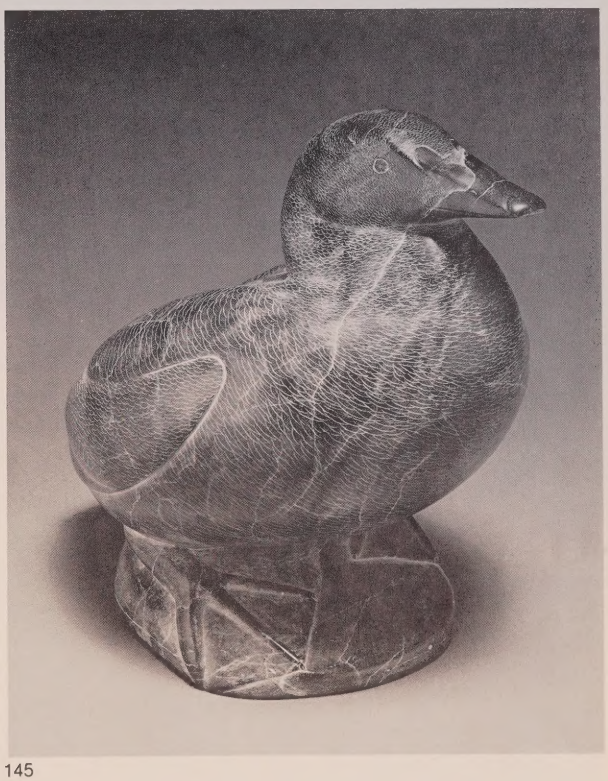


145

Jaques, Francis Lee (1887–1969)
U.S.A.

146. Ringnecked Pheasant
watercolour, 65.5 X 45.8 cm

147. Golden Pheasant
watercolour, 62.3 X 47.7 cm

Nos. 146 and 147 lent by the Glenbow-Alberta Institute, Calgary.

148. Minnesota Bull Moose
scratchboard, 47.7 X 36.9 cm
Lent by the James Ford Bell Museum of Natural History, Minneapolis, Minnesota.

With a style unmistakably his own, Jaques was a master of many media—watercolour, oil, ink, and scratchboard. His sense of design and placement was equalled only by that of Charles Livingston Bull. Jaques painted many diorama backgrounds; superb examples may be seen in the Bell Museum in Minneapolis.

Jardine, Alexander William
Great Britain

149. Ringed Plover 1968
oil, 71.8 X 76.9 cm

150. Green Plover 1970
oil, 73.7 X 78.2 cm

Nos. 149 and 150 are lent by the artist.

"An artist is not a mechanical contrivance. He has an intellect not possessed by a camera, and should use his skills to capture the movement and colour in a pictorial impression of his subject. This is only obtained through careful observation of wildlife."

Jonsson, Lars (1952–)
Sweden

151. Incubating Eider Duck 1973
oil, 53 X 45 cm

152. Young Dunlin 1973
oil, 57 X 85 cm

Nos. 151 and 152 are lent by the artist.

"It is interesting to see the development, or should we say the lack of development, of wildlife painting. The art of illustrating birds had reached its zenith both from artistic and ornithological points of view during the time of impressionism. My favorite artists are Leo Paul Robert, Bruno Liljefors, and Louis Agassiz Fuertes, who painted birds during a time when good bird photographs were not available."

147

149

151

Kananginak
Canada (Cape Dorset)

153. Muskox 1966
soapstone carving, 28 X 35.6 cm
Lent by Mr. M.F. Feheley.

A fine example of the best in the new Eskimo art.

Kason (art name)
Japan

154. Goshawk and Pines c. 1900
watercolour and ink on paper, 55.7 X 36.1
Lent by the Far Eastern Department, Royal Ontario Museum.

Keulemans, John G. (1842–1912)
Netherlands

155. New Zealand Pigeon
pencil and charcoal, 68.6 X 50.8 cm

156. Black hornbill
watercolour, 28 X 38.1 cm

Nos. 155 and 156 are lent by the Blacker-Wood Library of Zoology and Ornithology, McGill University, Montreal.

Keulemans was a celebrated ornithological artist who produced literally thousands of plates for the great monographs of the last half of the 19th century. His illustrations were invariably harmonious and attractive.

Kuhn, Bob
U.S.A.

157. Eden 1973
acrylic, 81.3 X 111.8 cm
Lent by Mr. and Mrs. Barry Sullivan.

158. Leopard in Light and Shade 1974
acrylic, 63.5 X 88.9 cm
Lent by Mr. Douglas Miller.

159. A Flap of Vultures 1974
acrylic, 80 X 156.2 cm
Lent by the artist.

"There is great room for interpretation in this area via impressionism and many other 'isms', but most current practitioners hew to their source of material, barely dipping a toe into the dark waters of improvisation."

153

156

158

Kuhnert, Friedrich Wilhelm Karl
(1865–1926)
Federal Republic of Germany

160. African Lions
oil, 162.5 X 125.7 cm
Lent by the Glenbow-Alberta Institute, Calgary.

161. Waterbok
oil, 66.3 X 89.9 cm

162. Indische olifant uit het water Stappend (Indian Elephant)
oil, 81 X 140.5 cm

Nos. 161 and 162 are lent by the Rijksmuseum Twenthe Enschede, Holland.

Kuhnert is renowned for his superb paintings of large mammals executed from field sketches and paintings made on expeditions to Egypt, Arabia, East Africa, and India. His works are in many galleries and museums in Europe and North America.

Kumakuluk
Canada (Cape Dorset)

163. Owl and Owlet 1970
soapstone carving, 47 X 35.6 cm
Lent by Mr. M.F. Feheley.

A fine example of the best in the new Eskimo art.

Lacloche
France

164. Giraffe early 20th century
volcanic stone, 6.3 cm
Lent by an anonymous Toronto collector.

Lansdowne, J. Fenwick (1937–)
Canada

165. Great Blue Heron 1975
watercolour, 101.6 X 76.2 cm

166. Brown Pelican 1975
watercolour, 101.6 X 127 cm

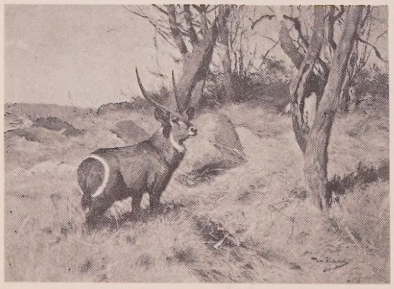
167. Red-shouldered Hawk
watercolour, 96.5 X 81.3 cm

168. Scrub Jay 1975
watercolour, 101.6 X 76.2 cm

Nos. 165–68 are lent by M.F. Feheley Arts Co. Ltd.

One of the best known of Canadian bird artists, Lansdowne illustrated the monumental *Birds of the Forest* series authored by John A. Livingston. He has had many exhibitions in Canada, the U.S.A., and England.

160



161

163

164

Lear, Edward (1812–1888)
Great Britain

169. White Stork 1831
watercolour, 45.8 X 61 cm

170. Osprey 1831
watercolour, 45.8 X 61 cm

Nos. 169 and 170 are lent by the Blacker-Wood Library of Zoology and Ornithology, McGill University, Montreal.

Best known for his book of "nonsense rhymes", Edward Lear was also a most distinguished bird artist. His illustrations, done from life in menageries and aviaries, appear in many famous monographs, including those of John Gould.

Liljefors, Bruno Andreas (1860–1939)
Zweden 1929

171. Eland Wisseland Over Een Mocras in Sweden
oil, 70.5 X 100.5 cm

172. Boomvalk Stotend Op Een Rietgors
oil, 80.5 X 100.5 cm

Nos. 171 and 172 are lent by the Rijks-museum Twenthe Enschede, Holland.

173. White Hare 1918
oil, 36 X 58 cm

174. Young Owls 1918
oil, 41 X 49 cm

Nos. 173 and 174 are lent by Mr. Lindorm Liljefors.

175. Curlew 1907
oil, 134 X 112 cm
Lent by the Nationalmuseum, Stockholm.

Bruno Liljefors was not only Sweden's greatest wildlife painter, he was also, it can be argued, the greatest epic wildlife artist of all time. His understanding of movement, of light, and of the elements of a particular animal's environment leave artists and nature lovers with a sense of enduring respect and awe.

165

173

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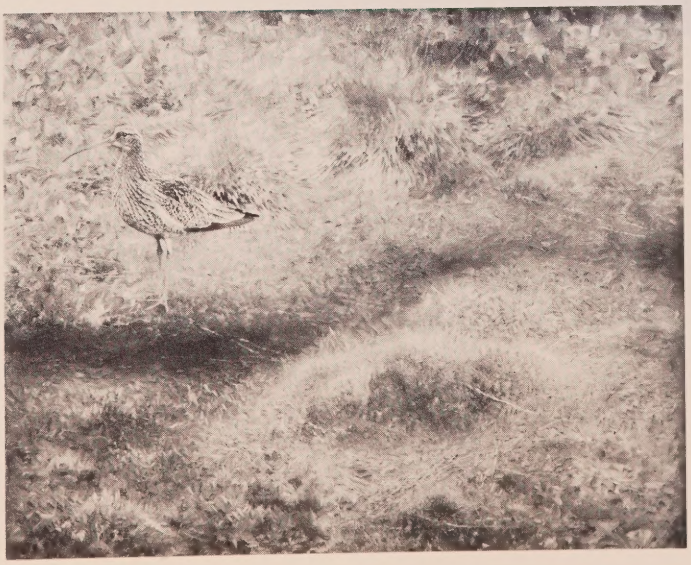

175

Liljefors, Lindorm (1909–)
Sweden

176. Roedeer—Winter 1950
oil, 35 X 44 cm

177. Mallards—Autumn 1974
oil, 74 X 99 cm

178. Fox Family—Evening 1974
oil, 74 X 99 cm

Nos. 176–87 are lent by the artist.

"I believe that good wildlife painting will arouse people's interest and emotion for nature." Lindorm Liljefors is a graduate of The Royal Academy of Art, Stockholm. His works are exhibited in many European institutions including the Rijksmuseum Enschede, Holland.

Loates, Martin Glen
Canada

179. Red Fox 1975
watercolour, 83 X 67 cm
Lent by the artist.

"I paint what I see and try to reproduce my experiences with nature as realistically as possible."

Löbenberg, Gerhard (1891–1967)
Federal Republic of Germany

180. Edelherten Op de Wissel
oil, 36 X 50 cm

181. Bruine Beer in De Transylanische Alpen
oil, 35.5 X 50.5 cm

Nos. 180 and 181 are lent by the Rijksmuseum Twenthe Enschede, Holland.

Löbenberg studied at the Academy of Berlin and is well known throughout Europe for his many oil paintings of game animals. Many of his works have been reproduced in the German hunting magazine, *Wild und Hund*.

178

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180

181

Lock, F.
U.S.A.

182. Moose
bronze sculpture, 47 X 73.7 X 22.9 cm
Lent by the Glenbow-Alberta Institute, Calgary.

Lock is a renowned American sculptor of big game animals.

Lodge, George E. (1860–1954)
Great Britain

183. Whitetailed Wattles (Bulwer's Wattled Pheasant)
watercolour, 45.8 X 58.5 cm

184. Helmeted Guinea Fowl 1938
gouache, 24.2 X 30.5 cm

185. Bullfinches (Pyrrhula aurantiaca) 1925
gouache, 29.2 X 22.9 cm

Nos. 183–85 are lent by the Glenbow-Alberta Institute, Calgary.

A prolific English artist of great talent and wide ornithological knowledge. His illustrations decorate numerous fine bird books. His greatest published work was for Bannerman's *The Birds of the British Isles*, five of the paintings for which were done in his ninety-second year.

Lougheed, Robert E.
U.S.A.

186. March Snow in Elk Country 1974
watercolour, 50.8 X 127 cm
Lent by Mrs. J. Kieckhefer.

187. Feeding the Slopes of Mt. Norquay (Mule Deer) 1972
oil, 76.2 X 101.6 cm
Lent by Captain William B. Peterson.

188. On the Edge of the Sangre de Christo (Mule Deer) 1973
oil, 116.9 X 134.6 cm
Lent by the National Cowboy Hall of Fame, Oklahoma City.

"I have spent my life doing just what I started as a child. Can there be anything more exciting, more rewarding, for an artist than to come to know the wild animal in his own habitat through the medium of paint and brush?".

184

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188

Low, Gary
Canada

189. Snowy Owl
acrylic, 76.2 X 91.5 cm
Lent by the artist.

"To me animal art should not be purely narrative. I like to use the animal as a vehicle for art, taking liberties with placement of the subject and its environment. True, a narrative approach in animal art is necessary in order to portray a species, but not to the extent of infringing upon art objectives."

Macdonald, Thoreau
Canada

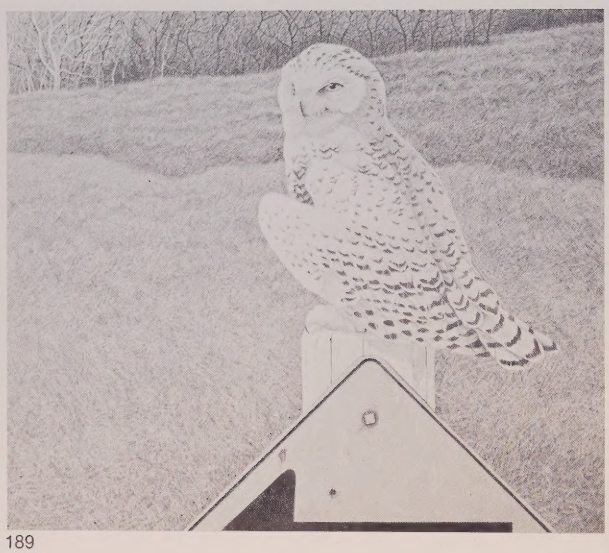
190. Hawk at Evening c. 1937
oil, 50.8 X 76.2 cm
Lent by the Art Gallery of Hamilton, Ontario.

Thoreau Macdonald has said that his work is "not that of a naturalist, nor an artist, just that of a fond observer".

Maggioni, Gilbert J.
U.S.A.

191. Two Pintail Drakes Rising from Water
wood and mixed media carving,
116.9 X 111.8 X 165 cm
Lent by the artist.

Gilbert Maggioni is a master carver, who creates out of wood, metal, plastic, and paint, life-size, realistic sculptures of birds in their natural habitat. He works with Grainger McKoy.



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190

191

Matternes, Jay
U.S.A.

192. Massa (gorilla) 1974
oil, 96.5 X 71.1 cm
Lent by Dr. and Mrs. Brian Vidor.

Jay Matternes paints with great realistic detail the larger mammals. He is particularly fond of the gorilla as subject matter for his paintings.

McKoy, Grainger V.
U.S.A.

193. Red-shouldered Hawks with Copperhead Snake 1974
wood and mixed media carving,
122 X 101.6 X 218.4 cm
Lent by the artist.

Grainger McKoy is a master carver who creates out of wood, metal, plastic, and paint, life-size, realistic sculptures of birds in their natural habitat. He works with Gilbert Maggioni.

McLean, George
Canada

194. Lioness
casein, 67.5 X 94 cm
Lent by Mr. David Scollard.

195. Elk
casein, 111.8 x 81.3 cm
Lent by Mr. and Mrs. Charles Goodman.

196. Redtailed Hawk 1974
casein, 122 X 91.5 cm
Lent by Mr. and Mrs. Barry Johnston.

"I like to use realistic subject matter in an abstract way. Large shapes which emphasize the animal's character."

192

193

196

Millais, John Guille (1865–1931)
Great Britain

197. Goldeneyes in Courtship Display
1911
watercolour and gouache, 51.8 X 40.4 cm
Lent by the Glenbow-Alberta Institute, Calgary.

The son of Sir John Millais P.R.A. was an artist, animal sculptor, and author of twenty books, who travelled widely and became an outstanding naturalist. There were exhibitions of his work at the Fine Art Society, London, in 1910 and 1921.

Minaggio, Dionisio
Italy

198. Smew c. 1618
feather painting, 50.8 X 34.3 cm
Lent by the Blacker-Wood Library of Zoology and Ornithology, McGill University, Montreal.

This is one of 156 "paintings", mostly of birds and made up almost entirely of feathers, from the *Feather Book of Dionisio Minaggio*. The date, 1618 (which makes the artist a contemporary of Shakespeare) indicates that these "illustrations" are probably the oldest collection of bird skins known to ornithologists.

Nelson, Colleen Helgeson (1932–)
U.S.A.

199. Black Brant—three days old 1964
aquarelle, 66 X 50.8 cm

200. Common Goldeneye—one day old
1964
aquarelle, 66 X 50.8 cm

201. Pintail—one day old 1964
aquarelle, 66 X 50.8 cm

Nos. 199–201 are lent by the artist.

Colleen Helgeson Nelson has done twelve years of research on downy young of waterfowl in Canada, the U.S.A., and England. She has illustrations in several important books and has won the S. Morris Pell Award (Wilson Ornithological Club).

197

198

201

Odum, Anker
Canada

202. Painted Lady Butterflies 1971
gouache, 28 X 40.6 cm

203. Ground Beetle 1969
gouache, 34.2 X 22.8 cm

Nos. 202 and 203 are lent by the artist.

"With untold millions of people living most of their lives in city and suburb, good wildlife art fills a latent need for contact with nature and may even make them aware of the urgent need for nature conservation, before the whole world is buried under concrete and all wildlife has disappeared forever."

Oshaweetuk
Canada (Cape Dorset)

204. Four Muskoxen 1959
skin stencil 10/30, 45.8 X 66 cm
Lent by Mr. M. F. Feheley.

Pál, Csergezán (1924–)
Hungary

205. Die kalte Not 1973
oil, 100 X 55 cm

206. Marder mit Beute 1974
oil, 60 X 50 cm

Nos. 205 and 206 are not available for exhibition.

"Every ardent hunter saves a piece of nature and if, with my work, I can contribute, then my life would not have been without a reason."

Pepper, Hubert (1928–)
Great Britain

207. Two Seals on Strand (Common Harbour Seals) 1974
oil, 63 X 75.9 cm

208. Seal in a Green Sea 1974
oil, 30.2 X 76.2 cm

209. Seal's Head Breaking Shadows in Still Water 1974
oil, 25.5 X 61 cm

Nos. 207–9 are lent by the artist.

"Harmony must be created from objective truth, significance, and technique, starting first with the beauty of the animal or the organic connection between the animal and its landscape. Light and movement are my industry."

203

205

204

209

Perhacs, Leslie Jr. (1940–)
U.S.A.

210. Turtle 1974
bronze sculpture, 38.1 X 30.5 cm

211. Ray 1974
bronze sculpture, 58.5 X 40.7 X 28 cm

212. Double Hummingbirds 1975
bronze sculpture, 20.2 X 15.1 cm

Nos. 210–12 are lent by the artist.

"Opened eyes and gentleness with nature."

Peterson, Roger Tory
U.S.A.

213. Mexican Jays 1972
watercolour and acrylic, 43.2 X 28 cm

214. Great Horned Owl 1974
watercolour and acrylic, 86.3 X 71.1 cm

215. Bald Eagle 1974
watercolour and acrylic, 86.3 X 71.1 cm

216. Ruffed Grouse 1975
watercolour and acrylic, 86.3 X 71.1 cm

217. Mexican Hawks 1972
watercolour and acrylic, 43.2 X 28 cm

Nos. 213–17 are lent by the artist.

Roger Peterson, renowned American bird artist, is author-illustrator of the famous Peterson *Field Guides*. Widely known also for his work as author, cinematographer, and conservationist, he has done more to popularize bird study than any other individual in history.

Phinney, Robert E. (1940–)
U.S.A.

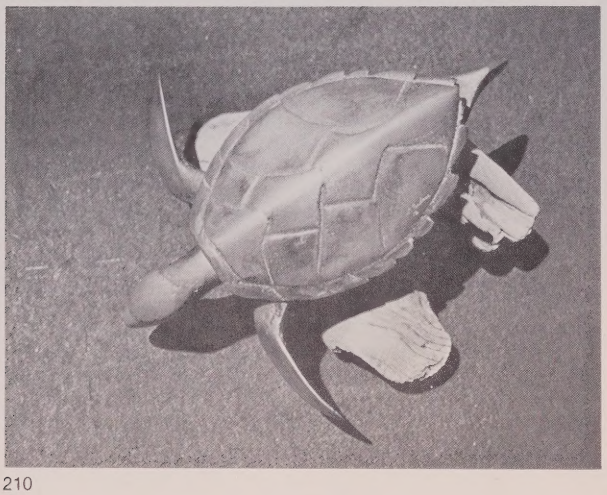
218. Hermit Crab 1965
sterling silver, 2.5 X 2.5 cm

219. Chickadee 1972
beryllium-copper sculpture,
20.4 X 15.3 X 15.3 cm

220. Two Canada Geese 1972
hand-carved pine sculpture,
38.1 X 38.1 X 30.5 cm

Nos. 218–20 are lent by an anonymous collector.

221. Canada Geese 1972
copper and beryllium sculpture,
25.5 X 12.8 X 12.8 cm
Lent by Mr. Alex C. Pathy.



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220

Born in New Jersey, Robert E. Phinney escaped his super-urban environment at the age of eleven, moving with his family to Maine in 1951. He is now a resident of Nova Scotia, Canada. Until recently, all the birds were hand-carved in fine-grained pine and hand-coloured. Following years of research, castings in beryllium, copper and bronze alloys have been obtained. Phinney's sculptures reveal a sensitivity which can be obtained only through the first-hand observation of natural life.

Poortvliet, Rien (1932–)
Netherlands

222. Fox and Prey 1973
watercolour, 35 X 48 cm

223. Roebuck in Winter 1974
o.i. ink, 37 X 52 cm

224. Wild Boar in Snow 1974
oil, 70 X 100 cm

Nos. 222–24 are lent by the artist.

"Everybody is O.K. with modern art (I am also) but as soon as somebody has a portrait painted of his wife he insists that he can recognize her in the painting or drawing, whatever the hand-writing is like. I feel the same painting my friends: roedeer, fox, etc. It is impossible for me to deform them; perhaps I know too much of them to see them as circles or something like that."

Reece, Maynard (1920–)
U.S.A.

225. Against the Wind (Canvasbacks) 1969
oil, 86.3 X 111.8 cm

226. Feeding Time (Canada Geese) 1967
oil, 76.2 X 96.5 cm

227. Quail Cover (Bobwhite) 1970
oil, 86.3 X 111.8 cm

Nos. 225–27 are lent by Mrs. Maynard Reece.

Maynard Reece was born in 1920 in Iowa, where he has lived all his life. He is best known for his waterfowl and upland bird paintings. He is an ardent sportsman and conservationist and paints from an intimate knowledge of his subjects.

224

225

Robert, Leo Paul (1851–1923)
Switzerland

228. Goldfinches
colour reproduction, 19.1 X 15.3 cm

229. Crossbills
colour reproduction, 53.4 X 38.1 cm

230. Wren
colour reproduction, 21.7 X 15.3 cm

Nos. 228–30 are lent by the Blacker-Wood Library of Zoology and Ornithology, McGill University, Montreal.

Robert must rank among the half-dozen greatest bird painters of all time. He was able to infuse the smaller passerines with a grandeur through his handling of three elements—the birds themselves, the background, and the composition. Yet Robert is not well known even in his native country.

Rungius, Carl Clemens Moritz
(1869–1959)
Federal Republic of Germany/U.S.A.

231. Spring on the Range (Pronghorn)
oil, 63.5 X 76.9 cm

232. Bull Moose—Alert
bronze sculpture, 41.6 X 22.9 X 50.2 cm

233. Grizzly in the Rockies
oil, 76.2 X 101.6 cm

234. On the Lakeshore (Moose) 1907
oil, 76.5 X 112.5 cm

Nos. 231–34 are lent by the Glenbow-Alberta Institute, Calgary.

235. Newfoundland Caribou 1942
oil, 63.5 X 91.5 cm
Lent by Mrs. J. Almquist.

Runguis was a consummate painter whose passion was big game. His almost life-size canvases of moose, bear, mountain goat, and elk are acknowledged as the finest ever painted of the larger fauna of the Canadian West.

Russell, Charles M. (1864–1926)
U.S.A.

236. Grizzly Bear and Cubs
bronze sculpture, 18 X 36.9 cm
Lent by the Glenbow-Alberta Institute, Calgary.

Russell is best known as the "cowboy-artist". His paintings of Western Indian, cowboy, and ranch life hang in many galleries and constitute an invaluable record of the times. His intimacy with and sympathetic attitude towards wild animals is revealed in his appealing sculptures.

234

228

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236

Schatz, Manfred
Federal Republic of Germany

237. In the Swedish Cliffs (Singing Swans) 1973
oil, 103 X 158 cm

238. A Dangerous Day (Lynx) 1974
oil, 103 X 158 cm

239. Out into the Sunlight (Alpine Hare) 1974
oil, 68 X 98 cm

240. Wolfpack Attacking 1973
oil, 118 X 178 cm

241. Elks in the Swedish High Moor 1974
oil, 113 X 178 cm

Nos. 237–41 are lent by the artist.

Considered by many to be the greatest living painter of wildlife, Schatz combines thorough understanding of his subjects with artistic excellence. As a result his paintings have great conviction and mood.

Schelling, George Luther (1938–)
U.S.A.

242. Shark 1973
acrylic, 73.7 X 94 cm
Lent by the artist.

243. Mako Sharks 1971
acrylic, 88.9 X 76.2 cm
Lent by Mr. M. Gutshmit.

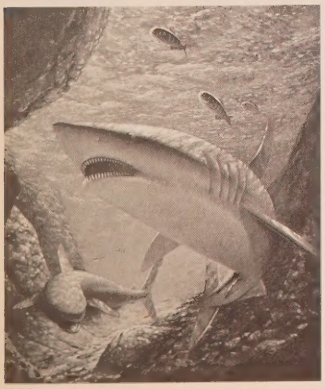
One of the growing number of specialists in particular groups of animals, Schelling is a distinguished painter of sporting fishes, especially of sharks.

Schoenherr, John
U.S.A.

244. Tiger 1974
egg tempera, 44.5 X 34.3 cm
Lent by the Carl Battaglia Galleries, New York.

John Schoenherr is one of a few wildlife artists working in egg tempera. His many paintings of large cats convey a mood of urgency.

240



243

244

Schoop, Uli (1903–)
Switzerland

245. Hawk (Goshawk) 1973
bronzed plaster sculpture, 40 X 23 X 14 cm

246. Snowy Owl 1972
marble sculpture, 39 X 22 X 28 cm

Nos. 245 and 246 are lent by the artist.

Very interested in the living animal form, Schoop is particularly absorbed by the challenge of reproducing in sculpture the forms of birds and reptiles.

Schrijnder, Josephus Alphonsus
(1894–1968)
Netherlands

247. Ven Met Zomertalingen Op Het Landgoed "Het Lankheet" Overijssel
oil, 80.2 X 60.1 cm

248. Koppel Wilde-Eanden Boven Een Meer
watercolour, 28.3 X 38 cm

Nos. 247 and 248 are lent by the Rijksmuseum Twenthe Enschede, Holland.

Schrijnder was a well-known Dutch painter, who specialized in paintings of waterfowl in their environment while never emphasizing the bird as the total subject.

Schütz, Willi (1914–)
Federal Republic of Germany

249. Auf der Frühdirsch 1974
oil, 60 X 70 cm

250. Bache mit Frischlingen 1971
oil, 60 X 70 cm

251. Muffelwidder 1973
oil, 60 X 70 cm

252. Wildschweine (Boar) 1974
ink, 60 X 46 cm

253. Rehbock in Bast (Roebuck) 1974
ink, 58 X 42.5 cm

254. Alttier (Deer) 1974
ink, 58 X 42.5 cm
Nos. 249–54 are lent by the artist.

Willi Schütz studied in Munich and Paris and developed an original style which has won him many awards at Monte Carlo, Budapest, and elsewhere. His brush and ink studies are particularly satisfying.

246

247

252

Scott, Sir Peter (1909–)
Great Britain

255. Barnacle Geese on the Merse at Caerlaverock on the Solway Firth 1974
oil, 63.5 X 91.5 cm

256. Redbreast on Roumanian Snow 1973
oil, 61 X 91.5 cm

257. Coachmen on the Coral 1973
oil, 63.5 X 91.5 cm

Nos. 255–57 are lent by the artist.

Sir Peter Scott is known throughout the world for his splendid portrayals of waterfowl. He has recently done extensive work on illustrating reef-fishes. He is equally renowned for tireless efforts in conservation of endangered species.

Shackleton, Keith (1923–)
Great Britain

258. Snow Petrels 1971
oil, 74.9 X 59.6 cm
Lent by Mr. Lars-Eric Lindblad.

Keith Shackleton excels in the portrayal of pelagic and antarctic birds. An aircraft pilot and sailor, his affinity with sea and sky is clearly evident in his paintings.

Shepherd, David (1931–)
Great Britain

259. In the Athi Plains (Giraffes) 1962
oil, 61 X 91.5 cm

260. Lone Bull (Elephant)
oil, 71.1 X 111.8 cm

Nos. 259 and 260 are lent by the Glenbow-Alberta Institute, Calgary.

261. Trouble Ahead (Elephant)
oil, 100.3 X 201.2 cm
Lent by The Devonian Group, Calgary.

A British artist who has specialized in painting the big game of Africa, David Shepherd captures the heat, dust, and vast expanses of the East African plains.

255

259

Shortt, Angus H. (1909–)
Canada

262. Mallards 1970
oil, 56 X 76.2 cm
Lent by Mr. Lorne M. Cameron.

Angus Shortt, formerly Art Director of Ducks Unlimited (Canada), specializes in the painting of ducks and geese in their natural habitat. A collection of his waterfowl paintings, *Treasury of Waterfowl*, is now in its third printing.

Shortt, Terence M. (1911–)
Canada

263. Verreaux's Eagle Owl 1968
casein, 50.8 X 76.2 cm
Lent by Mr. Peter Buerschaper.

264. Marabou 1968
watercolour, 50.8 X 38.1 cm
Lent by the artist.

265. Sun Worship (Black Vultures) 1967
casein, 50.8 X 76.2 cm
Lent by Mr. James Dick.

"From a day in my twelfth year when I discovered the splendour of a common crow, I have been engrossed by the variety in form, colour, pattern, moods, and expressions of birds. I am grateful that there are more than can be comprehended truly in one lifetime; it is well when the dimensions of one's endeavour are greater than those of his potential time-span."

Shotei (art name)
Japan

266. Tree Sparrow and Bamboo c. 1900
(TAKE NI SUZUME)
watercolour and ink on paper, 53.4 X 36 cm

This is one of a number of virtually constant combinations of plant and animal used continually in Japanese art.

267. Coots c. 1900
watercolour and ink on paper, 34.2 X 51.9

Nos. 266 and 267 are lent by the Far Eastern Department, Royal Ontario Museum.

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267

264

Singer, Arthur B. (1917–)
U.S.A.

268. European Goshawk—Sweden 1967
oil, 76.2 X 50.8 cm

269. Study of Pigeon Hawk (Merlin) 1972
watercolour, 61 X 49.6 cm

Nos. 268 and 269 are lent by the artist.

Arthur Singer graduated from Cooper Union in 1939. He spent several years in the commercial art field before gaining recognition in wildlife art. He is noted for his monumental series of illustrations of world birds for many books, including O.L. Austin's *Birds of the World*.

Smit, J. (1837–?)
Federal Republic of Germany

270. Water Shrew c. 1898
watercolour (black and white), 18.5 X 13.4 cm
Lent by the Blacker-Wood Library of Zoology and Ornithology, McGill University, Montreal.

One of the prolific artists of the age of the great monographs that featured hand-coloured engravings, Smit worked closely with Keulemans, Wolf, Grönvold, and his brother Peter. Smit was an accomplished engraver and did many of the plates for the other artists.

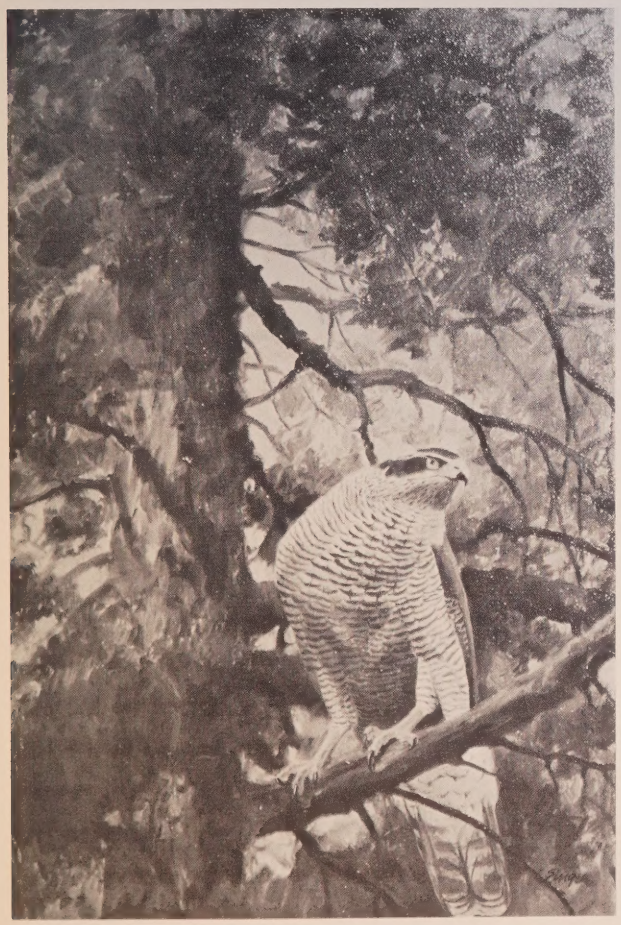
Swainson, William (1789–1855)
Great Britain

271. Blue Flycatcher
watercolour, 21 X 14.1 cm

272. Ant Thrush
watercolour, 21 X 14.1 cm

Nos. 271 and 272 are lent by the Blacker-Wood Library of Zoology and Ornithology, McGill University, Montreal.

One of the leading ornithologists of his time, Swainson learned the art of lithography and designed and executed most of the plates for his many publications. Swainson's Hawk and Swainson's Thrush are but two of the birds named for him.



268

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272

Talbot-Kelly, Chloe E. (1929–)
Great Britain

273. Blue Tits Bathing 1974
gouache, 22.3 X 22.3 cm

274. Black-crowned Bee-eaters 1974
gouache, 23.6 X 32 cm

275. Woodcock 1974
gouache, 33.4 X 30 cm

Nos. 273–75 are lent by the artist.

"... art and wildlife ... are essential to me personally. The knowledge of the existence of wildlife is absolutely necessary. It doesn't matter that one spends most of one's life in a city; the fact that wildlife exists and can be sought is what matters."

Talbot-Kelly, R.B. (1896–?)
Great Britain

276. Blacktailed Godwit
watercolour, 38.8 X 28.6

277. Turnstones
watercolour, 38.8 X 28.6 cm

278. Great Blackbacked Gull
watercolour, 28.6 X 38.4 cm

Nos. 276–78 are lent by Mr. Giles Talbot-Kelly.

Talbot-Kelly was one of the most competent of painters of birds. His free, "wet-wash" use of watercolours, fully utilizing the peculiarities of the medium, has never been equalled in the field of wildlife painting.

Thomas, J. Sharkey (1930–)
Canada

279. Nursing Lynxes 1974
black and white brush drawing,
71.1 X 45.8 cm
Lent by the artist.

"Art is man's highest achievement and the greatest works whether expressions be in paint, sound, or language, are created through a love response for the subject or elements affecting the subject. Considering God and nature as one, I believe that the wonders of nature are the most exalted pastures of inspiration. When man fully comprehends his share in the delicate balance of nature and recognizes his responsibility for the protection of less intelligent forms of life, existing wilderness will become sanctuary; wildlife and the natural interwoven relationships of prey and predator will be inviolate."

274

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279

Thorburn, Archibald (1860-1935)
Great Britain

280. Snipe 1885
watercolour and gouache, 45.1 X 66.7 cm

281. Wood Pigeon 1903
watercolour and gouache, 54 X 75 cm

Nos. 280 and 281 are lent by the Devonian Group, Calgary.

282. Goldfinches 1909
watercolour and gouache, 39.4 X 27.4 cm

283. Roe Deer 1919
wash, 35.6 X 43.2 cm
Nos. 282 and 283 are lent by the Glenbow-Alberta Institute, Calgary.

Thorburn was a prolific painter of birds and mammals, and his work raised the standards of wildlife art in England to new heights. His books, *British Birds* and *British Mammals,* illustrated with his own paintings, still stand as models of fine writing and fine art.

Tillenius, Clarence
Canada

284. The Coyote Path 1963
oil, 40.7 X 61 cm
Lent by Mr. William H. Gray.

285. Snowy Day, Moose Moving to New Feeding Grounds 1952
watercolour, 31.8 X 44.5 cm
Lent by the Manitoba Museum of Man and Nature, Winnipeg.

286. Red Fox by Old Den Tree 1974
oil, 68.6 X 91.5 cm
Lent by the artist.

287. Coyotes Hunting at Sunrise 1962
oil, 63.5 X 91.5 cm
Lent by the Glenbow-Alberta Institute, Calgary.

"I strive through my paintings to communicate to others what has moved me deeply in nature. I believe that there is in the universe an underlying rhythm, a stream of life common to all the ages; that the work of an artist who could tap into that rhythm would be timeless; it would be understood in any age, since man himself is bound by, and responds to, the same rhythm as the animals."

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287

Traviès, Edouard (1809–1866?)
France

288. Wood Duck 1837
watercolour, 38.1 X 28 cm
Lent by the Blacker-Wood Library of Zoology and Ornithology, McGill University, Montreal.

The work of Traviès deserves greater recognition. He was probably the finest bird painter of the first half of the 19th century. His illustrations appeared in editions of Buffon, D'Orbigny, and Cuvier, and he himself produced a portfolio of birds (*Les oiseaux;* illustrations—c. 1857) containing some of the finest portraits of birds up to that time.

Tunnicliffe, Charles Frederick (1901–)
Great Britain

289. Hurrying Smew
watercolour, 34 X 47.7 cm

290. Peregrine on Oystercatcher
watercolour, 26.1 X 37.5 cm

Nos. 289 and 290 are lent by the Glenbow-Alberta Institute, Calgary.

Charles F. Tunnicliffe has lived for many years on the Island of Anglesey drawing and painting pictures of the bird life of his adopted countryside. He is perhaps best known for his mastery as a wood engraver and etcher. His numerous publications of sensitively drawn and coloured bird studies have made a great contribution to wildlife art.

Van Der Hem, Pieter (1885–1961)
Federal Republic of Germany

291. Wisselende Dassen
oil, 60.4 X 80.4 cm

292. Wilde-Enden Opvliegend it Hoog Gras
oil, 76 X 61 cm

Nos. 291 and 292 are lent by the Rijksmuseum Twenthe Enschede, Holland.

Pieter Van Der Hem, painter of European wildlife, studied art in the Kunstnijverheidsschool and at the Rijksacademie Voor Beeldende Kunsten in Amsterdam. Little or no work of his has been viewed by North American audiences.

289

291

Verner, Frederick A. (1836–1928)
Great Britain

293. Marabou (Stork) 1877
watercolour, 40.7 X 22.3 cm
Lent by the Glenbow-Alberta Institute, Calgary.

Verner, an English artist who spent many years painting in western Canada, is best known for his paintings of bison.

Voigt, Leigh (1943–)
Republic of South Africa

294. Fish Eagle 1974
watercolour, 97.2 X 74.3 cm
Lent by Mr. John Bouwer.

295. Bateleur Eagle 1971
watercolour, 61 X 76.2 cm
Lent by Dr. J.A. Lawrie.

296. Martial Eagle (head) 1972
watercolour, 45.8 X 35.6 cm
Lent by Mr. Poretti.

Little of Mrs. Voigt's work has been viewed by North American audiences. Her painting of the Fish Eagle created for the World Wildlife Fund is typical of her dramatic sense of light and shade.

Von Bresslern-Roth, Norbertine
(1891-?)
Austria

297. Wolves c. 1926
colour woodblock, 40.7 X 56 cm

298. Chameleons c. 1926
colour woodblock, 50.8 X 40.7 cm

299. Baboons c. 1926
colour woodblock, 56 X 40.7 cm

Nos. 297–99 are lent by the Art Gallery of Ontario, Toronto.

A fine artist in her own right, the wife of famous artist Georges Von Bresslern-Roth, is renowned for beautifully designed colour woodblock prints. Her works have been exhibited in Vienna and at the Victoria and Albert Museum, London.

293

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298

Von Dombrowski, Carl Ritter (1872–1952)
Federal Republic of Germany

300. Edelhert Met Vier Hinden
oil, 88.3 X 104.3 cm
Lent by the Rijksmuseum Twenthe
Enschede, Holland.

Von Dombrowski is known for his paintings of game animals in Europe. In 1946, G.T. Van Heek, Jr., published on the life-span of the artists, R. Friese, B. Liljefors, W. Kuhnert, C. Rungius, and Carl Ritter Von Dombrowski.

Wallner, Thure (1888–1965)
Sweden

301. Twee Kramsvogels (Redwings)
oil, 68.6 X 104.1 cm
Lent by the Rijksmuseum Twenthe
Enschede, Holland.

Wallner attended the Althins School of Art in Stockholm. His "paintery" style reflects the old Swedish school of painting.

Walls, William (1860–?)
Great Britain

302. Polar Bear in the Frozen North
oil, 58.5 X 80.3 cm
Lent by the Glenbow-Alberta Institute, Calgary.

Walls was a renowned British animal painter who flourished between 1885 and 1905. He held exhibitions in London in 1887 and 1903.

301

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302

Warren, Michael (1938–)
Great Britain

303. Blackthroated Diver 1974
Chinese ink, 68.6 X 53.4 cm

304. Red Grouse 1974
Chinese ink, 38.1 X 62.3 cm

Nos. 303 and 304 are lent by the artist.

305. Lapwing 1974
Chinese ink, 50.8 X 38.1 cm
Lent by Mrs. Dorothy Searle.

"All of my pictures are based on field experience with the birds. Birds are painted to convey the 'jizz' of the species combined with accurate plumage detail. Backgrounds examine and exploit decorative qualities of the bird's environment and its relationship with the plumage pattern and colouring."

Watson, Donald
Great Britain

306. Female Hen Harrier Threatening
1970
watercolour, 58.5 X 66 cm
Lent by Mr. H.F. Cameron.

307. Cock Merlin and Chicks 1973
watercolour, 58.5 X 72.5 cm
Lent by Mr. M. Spernagel.

Well known for his scraper-board drawings in the British magazine *Wildlife,* Donald Watson has wide knowledge of British birds and paints them with sureness and artistry.

Wolf, Josef (1820–1899)
Federal Republic of Germany/Great Britain

308. Guinea Fowl (Verreaux's)
charcoal, 76.2 X 56 cm
Lent by the Blacker-Wood Library of Zoology and Ornithology, McGill University, Montreal.

309. Lammergeier and Ibex
oil, 232.5 X 170 cm
Lent by the Glenbow-Alberta Institute, Calgary.

It is said that Wolf "brought art and science together". Archibald Thorburn called his art "faultless", and Sir Edwin Landseer stated that he was "without exception the best all-round animal painter that ever lived". Of his *Zoological Sketches* Casey A. Wood, said: "This wonderful exhibit of faunal portraiture has never been equalled in that desirable but rare combination, fidelity to nature and artistic conception."

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Addenda

Gilbert, Albert E. (1939—)
U.S.A.

310. Black Curassow on Cecropia
1971
watercolour, 55.8 x 76.2 cm
Lent by the artist.

Al Gilbert was born in Chicago in 1939. A student of G. M. Sutton and D. R. Eckelberry, he has illustrated many major books, including Dr. D. Amadon's *Curassows and Related Birds.* In recent years he has turned his attention to painting pictures of wildlife for display in major commercial and institutional art galleries.

Hochbaum, H. Albert (1911—)
Canada

311. Canada Geese in Flight 1971
gouache, 55 x 75 cm
Lent by Mr. R. A. N. Bonnycastle.

Albert Hochbaum, Director of the Delta Waterfowl Research Station, Delta, Manitoba, for more than 30 years, has authored numerous papers on waterfowl biology. As an artist he specializes in scenes of waterfowl in Canada's Western marshes.

Seton, Ernest E. (Evan) Thompson
(1860-1946)
Canada

312, The Settler's Lullaby 1893
oil, 37.5 X 47.5 cm
Lent by Mr. Austin Seton Thompson

Books

Third Floor Rotunda
All books on display are lent anonymously.

Albin, Eleazar (c. 1713-1759)
Great Britain

313. A Natural History of Birds,
1st ed., 1731
1 of 3 volumes, 30.5 X 25.5 cm
hand-coloured copper engravings

The first colour-plate bird book in history.

Audubon, John James (1785–1851)
U.S.A.

314. Birds of America, fascimile, 1974
4 volumes, double elephant folio, 1827–38
99 X 73.7 cm

The largest bird book ever published, with birds life-size in their ecological setting.

315. Birds of America, 1st octavo ed., 1840–44
4 of 7 volumes, 45.8 X 25.5 cm

The first octavo edition of Audubon's *Birds,* still considered the greatest North American classic.

Catesby, Mark (1682–1749?)
Great Britain

316. A Natural History of Carolina, etc.,
2nd ed., London, 1771
2 volume folio, 66 X 50.8 X 7.6 cm
hand-coloured copper engravings

The first coloured natural history of North America ever published.

Donovan, Edward (d. 1837)
Great Britain

317. Natural History of Birds, Shells, Insects, 1790s–1820
3 of 25 volumes, 20.4 X 15.3 cm
hand-coloured copper engravings

Hand-colouring at its gem-like best.

Hitchcock, William
U.S.A.

318. Birds of Texas, by Cassin, 1st ed., 1856
20.4 X 25.5 cm
hand-coloured lithographs by Hitchcock

The first representation and scientific description in English of the Roadrunner.

Howitt, Thomas
Great Britain

319. Wilson's Ornithology (copied by Thomas Howitt), 1827
oblong folio, 25.5 X 38.1 cm

A masterful copy by an amateur ornithologist of Alexander Wilson's classic with unpublished original watercolours.

Jardine, Sir William
Great Britain

320. The Naturalists' Library, Edinburgh, 1833–43
4 volumes of 40, 15 X 10 cm
hand-coloured steel engravings

An enduring legacy wonderfully done "by a very numerous class of most deserving and industrious persons in Edinburgh, whose rank in society and whose education precluded them from applying themselves readily to any other occupation than that of colouring".

Ligotius, Jacob
Italy

321. Ornithologiae,
by Ulysses Aldrovandus, 1637
folio, 40.7 X 25.5 cm
wood engravings by Ligotius

A glimpse of the mediaeval mind at the dawning of the age of scientific observation.

Lydon, A.
Great Britain

322. British Fresh Water Fishes,
by Rev. W. Houghton (d. 1879)
1 of 2 volumes, 35.6 X 25.5 cm

Considered the most beautiful example of Victorian bookmaking, with chromolithographs of outstanding quality.

Paillou, Peter (d. 1805)
Great Britain

323. British Zoology, by Thomas Pennant, 1st ed., 1776
folio, 50.8 X 40.7 cm
hand-coloured copper engravings by Paillou and others

The first coloured natural history of Britain.

Peterson, Roger Tory
U.S.A.

324. Field Guide to the Birds, 1st, 2nd and 3rd eds., 1934 sqq.
20.4 X 12.8

Plates from the most successful and influential bird book of all time.

Selby, John Prideaux (1788–1867)
Great Britain

325. Illustrations of British Birds, 1st ed., 1820s
1 volume, folio, 66 X 50.8 X 7.6 cm
page proofs of copper engravings

The largest pre-Audubon bird book, engraved by Lizars, who later started but failed to complete Audubon's *Birds of America.*

Wilson, Alexander (1766–1813)
U.S.A.

American Ornithology, 2nd ed., 1829
30.5 X 38.1 cm
hand-coloured copper engravings

The first colour-plate book of American birds printed in the United States.